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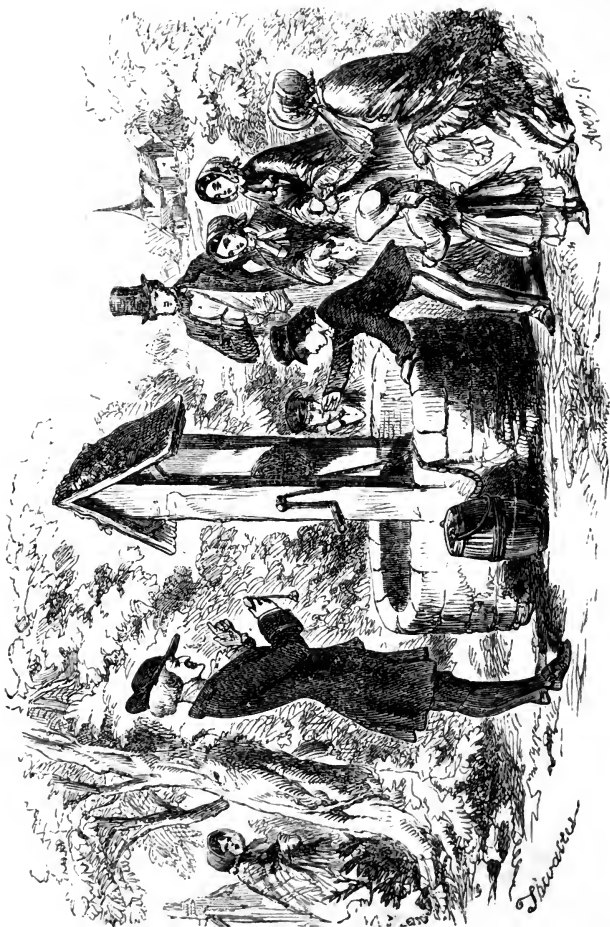
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## P R E F A C E.

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THE boy's library is not considered complete without a Book of Sports. The little fellows like to have a printed authority for the laws of the game; and they take delight in reading descriptions of those games and amusements which afford them recreation in the intervals of labour and study.

Our little volume describes the most popular amusements, and will undoubtedly suggest to most of its juvenile readers some sports with which they were previously unacquainted. We have confined ourselves to those sports which prevail in our own country—those which all may participate in, without inconvenience; believing it to be quite superfluous to give any account of those which are wholly foreign and unpractised by American boys.

And if our efforts have been instrumental in instructing, improving, or amusing any of our youthful readers, we need scarcely affirm, that it will prove a source of real and unmixed gratification to their well-wisher and friend,

UNCLE JOHN.

Education

**GIFT**

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# THE BOY'S BOOK OF SPORTS AND GAMES.

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## MINOR SPORTS.

### BONCES.

HAVING provided yourselves with marbles, called bonces, let the one agreeing to commence the game, roll his marble a short distance. His adversary then shoots at it, and so on in rotation until one or other wins it, by striking the marble the number of times agreed upon.

### SPANNING.

This is played with any kind of marble. The one agreeing to commence, shoots his marble as far as he likes. His opponent then shoots in his turn, endeavouring to strike the one first shot, or shoot it so close that he can touch both at a span; if he can, he wins; and so on in succession, until one or other wins.

## THE REGIMENT OF SOLDIERS.

According to the number of players, let each put down two or three marbles, and having placed them in a straight line, draw another line about two yards from where the marbles are, to play from, which is done by shooting at them in rotation; and all the marbles knocked off the line become the property of the player.

## CHIP HALFPENNY.

To play at this, you must provide yourself with a small wooden spoon, as well as your top. Draw a line, on which place the two halfpence. The first player then spins his top, and taking it up in his spoon, tries to chip his halfpenny towards the goal or winning place; his opponent then does the same, and so on till one or other wins.

## HOCKEY, OR SHINNEY.

It will be necessary in this game, to provide yourselves with a vine stick having a hook at one end, and also a ball; or a good sized bung, is the best to play with. The players must be equal in point of numbers, on each side. The bung is then placed in the centre of the playground, and the party winning the right of striking first, attempts to strike it to touch his opponent's goal, and he must be well backed by his party to enable him, if possible, to succeed. This game affords excellent amusement and sport when the game



is played by skaters, but they must be good ones, or it is dangerous. This is called in Scotland, &c., shinney, from the players striking each others' shins, in trying to knock the bung from between their legs; but this I trust my young readers will not attempt, as it invariably produces much ill feeling, which should not exist between little boys.

## I SPY I.

This game is best played where there are a number of convenient places to hide. Sides are chosen, and one party goes out to hide while the other remains at "home." One of the players who are out hiding, calls "*warning*," and then quickly hides himself. The other party at home, then sallies out to find them, but if two of the hiding party can reach home before one has been discovered, they cry out "all home," and then go and hide again. The seekers must find two of the opposition before they are entitled to go out and hide.

## MASTERS AND MEN.

This is a game that admits of great variety, and will afford as much amusement to the spectators as to the players. In fact, if properly played, they may well be called juvenile charades. The party is divided into two; one to be called the masters, and the other the men. The latter, who commence the game by agreement, must try and keep the mas-

vers out of work as long as they can. The men must make a choice of some trade they can easily imitate, such as a carpenter, mason, doctor, &c., and one of them must tell the masters the first and last letters of the trade; and endeavour to depict the actions of men employed in the trade chosen. If the masters guess the proper answer, they take the place of the men. If after some time they do not, they begin a new trade.

#### THE GRACES.

This game is played by any number of persons standing apart from each other, and requires two wands, and a hoop covered with leather, which may be procured at any toy shop. The wands are held firmly in each hand, and the hoop is placed on them. The wands must then be crossed, and sharply drawn asunder, trying to drive the hoop, so that another with whom you are playing may catch it.

#### THE BANDILOR.

This toy is made of wood, somewhat in the shape of a ship's pulley, with a string wound round the centre. To bring this into action, the end of the string must be held between the finger and thumb, allowing the bandilor to fall; the string will then unwind itself, and on checking its fall, will instantly rewind itself. This is a nice plaything, and may be easily procured.

## CUP AND BALL.

This toy must be procured at some toy shop. They are made of wood and ivory; the latter is the best, as it is not so liable to chip or splinter. You must hold the stem of it between the finger and thumb of the right hand, and jerk the ball upwards to enable you to catch it in the cup, turning the ball round in the jerk. When you have attained some proficiency in catching it in the cup, you can then endeavour to catch it on the pointed end, or stem, though it will require some practice to accomplish this.

## NINE HOLES.

This game is played as well with leaden bullets as with marbles. They are to be bowled along a level course, at a board having arches cut in it, with numbers marked over each arch; viz., supposing there are eight arches, they may be numbered thus, 2 0 5 1 0 4 3 0. If the bowler strikes the side of the arch, he loses his marble, but receives as many from the owner of the board as the number over the arch through which his marble passes.

## RACKETS.

This game is played in a clear space of ground, having a high wall painted black, and the ground divided into four equal parts with chalk, two divisions near the wall, and two behind them. The latter are occupied by the out players

At the height of forty inches from the ground, a broad line is drawn with chalk on the wall, and the ball must strike the wall above this line. It can be played by either two or four players. When two play, each must cover two compartments; but when four are playing, each player takes one of the divisions. Those occupying the divisions nearest the wall, are called "in hand" players; those in the others, "out hand" players. The ball must not weigh more than one ounce, and as the eye cannot well follow it in the game unless it is rendered discernible by being frequently rolled in white chalk, it should be changed often for that purpose, as it then forms a strong contrast to the black wall played against. The ball is driven forward against the wall, with a *racket*, formed of a strong catgut net work. The rules are as follow:—After deciding who begins the game, it is commenced by the "in hand" party striking the ball against the wall; if it strikes under the line, or goes over the wall, or does not rebound into the "out hands" spaces, or goes beyond the bounds of the racket ground, the striker is "out," and the "out hand" takes his place. Should none of these occur, when the ball has rebounded into the out-spaces, and risen from the ground, it is driven back to the wall again, to rebound into one of the in-spaces, and so on alternately. The art consists in driving the ball in such a manner against the wall, that in its rebound, your opponents shall be unable to pick it up or hit it; when this

occurs, the one who struck the ball counts one point, and the game is so continued, until one side scores eleven or fifteen as agreed upon.

## FIVES.

Sometimes called hand tennis, or palma play, from being once played with the naked hand, afterwards with a lined glove, or cords bound round the hand. Fives can be played singly or with partners. A wall should be selected with a good level hard piece of ground before it. A line is then drawn on the wall three feet from the ground; another on the ground two yards from the wall; and another describing three sides of a square, of which the wall makes the fourth, to mark the bounds. The winner of the choice of commencing, begins by dapping his ball on the ground, striking it against the wall above the line drawn, so that it may rebound far enough to fall outside the line on the ground. The other player then strikes it in the same manner before it has touched the ground more than once. The first player then prepares to strike it as it rebounds, and the game is thus continued until one of the players fails to lift the ball before it has rebounded from the ground more than once, strikes it below the mark, or drives it out of bounds. If the player does either of these, he loses his innings; if the other, then the in-player scores one on each occasion towards the game, which is fifteen. The rules are

the same when partners are playing, each side keeping up the ball alternately, and the partners taking it in turns for innings as the other side goes out. After the ball is first played out at the commencement, it is not necessary to make the ball rebound beyond the ground line, which is used only to make the player who is *in* give out the ball fairly, when he first takes the innings, or plays out the ball after he has won a point.

#### FOOT BALL.

This game was formerly much in repute in England, until the reign of Edward the Third, when it was succeeded by the more delightful amusement of archery, the practice of which was enforced by a public edict, as foot-ball was found to impede the progress of the latter accomplishment, and its being properly learned. The game should be played in a large field, having at each end a boundary mark or home for the contending armies, which may consist of any number equally divided ; and is played with a bladder filled with wind, or an India rubber ball covered with seal skin. The ball is placed in the centre of the field, and the contending parties endeavour to kick it into their opponent's boundary. The party which first succeeds in doing this, wins the game. This is a game that will afford excellent amusement, and is highly conducive to health.

## GOLF, OR CAMBUCA,

So called in the reign of Edward the Third, from a crooked club or bandy-bat used in playing. In Scotland it is much practised, and is sometimes called bandy-ball.

This game may be played by any number, each player being provided with a bandy made of ash, four feet and a half long, with a curve or hook affixed to the bottom, made of horn, and backed with lead. The ball should be small, made of feathers covered with leather, and very hard. The game consists in driving the ball into holes made in the ground at certain distances one from the other, and he who succeeds in doing so in the fewest number of strokes wins the game. Between the first and last holes a space of two miles may intervene; the number of holes between which are optional. The ball must be driven into each hole and not beyond it. There is a golf club in London composed of Scotchmen, who meet once a year to play a grand match. They appear in Highland costume, which forms a very picturesque exhibition.

## HURLING.

The number of players must be even, and divided into pairs, and when the game commences, each pair become individual opponents. They should be well matched as to size and strength. Two poles are fixed in the ground ten feet apart, and opposite them two more (the same distance

apart) about two hundred and fifty paces off. The umpire, who does not take a part in the game, then throws up a ball, and whoever can catch it, and carry it through his opponent's goal, wins the game. The point of the game consists in the holder of the ball retaining it long enough; for his antagonist endeavours to *possess* himself of the ball, and impede the holder's progress. The law of the game is that they may hurl the ball from one player to another, but two must not attack one, nor can the holder of the ball hurl it to any of his party who may be nearer his opponent's goal than himself.

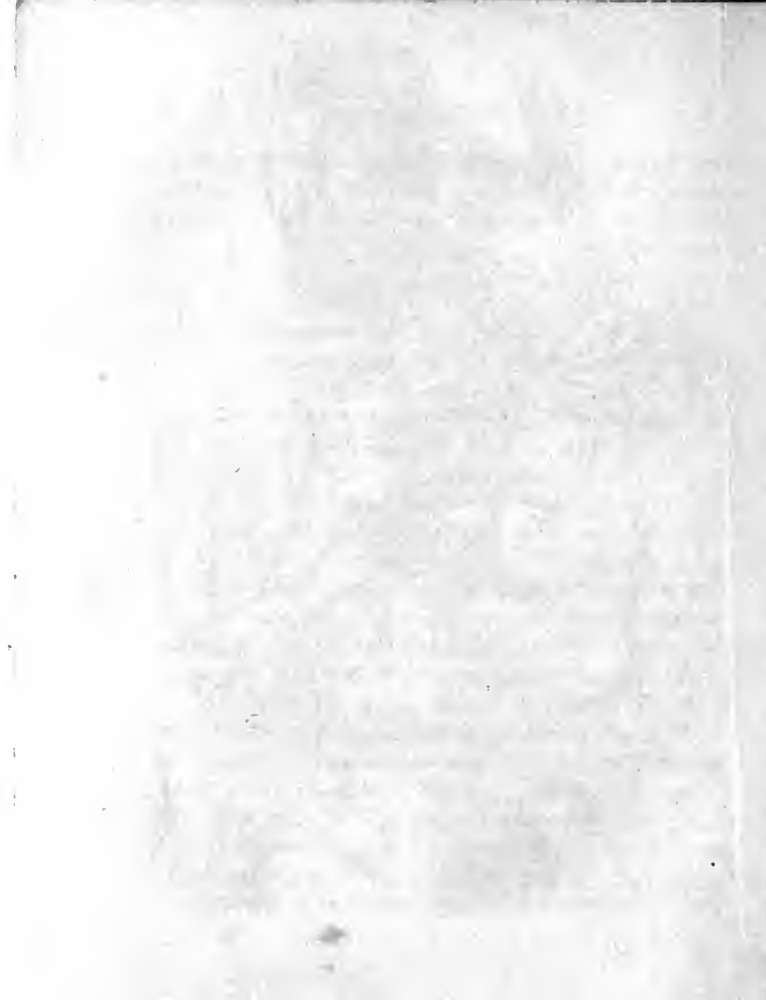
#### STOOL BALL

Is played by two persons, one taking his place in front of a stool placed upon the ground, the other taking his place at a distance. The latter tosses the ball, endeavouring to strike the stool, and it is the business of the other to beat it away with his hand to prevent this; and he reckons one to the game for every time he strikes the ball away. If on the other hand, the stool should be struck, the players change places; the one winning the game who drives the ball away from the stool the greatest number of times. This game may be played by several persons placing stools in the form of a circle, a single player to each stool; when the ball has been struck, each one changes his place, running from stool to stool, and if the feeder recovers the ball in



THE SILENT





time to strike any of the players before he arrives at the stool to which he is running, they change places, and the one touched becomes feeder until he succeeds in striking another.

### TRAP, BAT, AND BALL.

A boundary is placed at given distances on each side of the trap, through which the ball must pass, and a line is fixed fifteen or twenty feet from the trap, and eight or ten feet high, over which the striker must send the ball, or he is out. The game may be played by any number. The one who is to commence places his ball in the spoon of the trap; he then touches the tongue, and as the ball rises he strikes it. The other players endeavour to catch it, and the one who succeeds before the ball has struck the ground becomes the batsman. If the ball is not caught, the player into whose hands it comes, bowls it at the trap from the place where he picked it up. If he hits the trap, the striker is out, and he takes his place.. If he misses it the batsman scores one towards the game. The tongue of the trap should not be struck too violently; and it is well to catch the ball with your left hand once or twice before calling "play," and striking it. This will enable you to judge what is the best position to stand in, so as to strike the ball in a direction where there is the least chance of its being caught. By allowing the ball to rise to its greatest height it will enable you to take a good aim at it as it is falling.

## ROUNDERS.

This and the above game rank next to cricket for amusement, and being healthy and invigorating exercises. It is played with a round stick two feet in length, and a hard bench ball. Four or five stones or posts are placed in the form of a circle, one of which is called the "home" and the others "bases." After partners on each side have been chosen and the innings determined, the out players are scattered over the field, one taking his place as "feeder" in front of home, and one behind to return the ball to the feeder. The in player who commences then strikes at the ball. If he succeeds he runs from base to base, and another takes up the bat. If any strike at a ball and miss it, they are out; or if any are struck with the ball while running from base to base, they are out; and the feeder may pretend to toss the ball, to induce a player to leave a base he is standing at, to obtain a chance of striking him and putting him out. Each in player takes the bat in rotation as he arrives at home. If all are out but two or three, and those are at the bases, and one be not able to reach home before the home is crowned by the ball, all are out, or if one of the strikers sends his ball so that it is caught, all his party are out. If all are out but two, the best player is allowed, with the consent of the others, to have two feeds or hits for the rounder, and if he gets home without being struck, or the home being crowned, all his party are in

again, and continue as before; if not, the opposite party goes in.

## PALL MALL.

The Mall in St. James's Park derived its name from this game being constantly practised there during the reign of Charles the Second, by Charles himself, and his courtiers, but of late years it is scarcely heard of. The game is played with a piece of box and a mallet in an alley having an iron arch at each end, and he who drives the ball through the arch in the fewest number of strokes wins the game.

## QUOITS.

An iron hob or pin is driven into the ground, to within four or five inches of the head; and at a distance of 14, 16, 20, or more yards, according to the age and strength of the players, a second pin is driven in, in a similar manner, and those who are contending in the game stand at one of the pins, and each throws an equal number of quoits to the other pin. The player who rings his quoit, or puts it nearest to the pin, scores one point to the game; but if A. puts a quoit nearest the pin, and B. places one second, and A. then places the remainder of his quoits nearest the pin after B., he still scores only one, as by B. putting his one quoit second, it prevents the other quoits being reckoned; but if B. does not succeed in placing a quoit to cut

out those of A., each of A.'s quoits counts as one. By having two pins the players can proceed from one to the other to determine the state of the game, and play on to each pin. This game is much practised in England, several grand quoit matches coming off annually. As an exercise, it is highly conducive to health. Strutt, in his *Sports and Pastimes*, says, that "the quoit seems evidently to have derived its origin from the ancient *Discus*."

### BOWLS

May be played by sides of two or three each, or single players. Two balls are taken by each player, and the one who commences casts a smaller ball, frequently painted white, and called a jack, to any distance that suits him. He then delivers a ball towards the jack, each player following his example until all the balls are used; one of each side delivering a ball alternately. The position of the balls is then examined, and the one lying nearest to the jack scores one to the player, and if his other ball (or presuming the game is played with partners, either of their balls), should be nearer the jack than any ball delivered by his or their opponents, then they can score as many more towards the game as they have balls thus placed. The game should be played upon a closely shorn grass lawn, perfectly smooth and level. The balls played with are not perfectly round, being what is called biassed, having some mark at the thick

end, which end must be held towards the bowler's left hand. The aim of the player is to drive his opponent's ball away from the jack, or the latter away from the former, and at the same time place his ball as near the jack as he can.

The terms used in the game are, "to bowl wide," which is when the bias is good, or is not strong enough; "narrow," when it is too strong; "finely bowled," when the ball passes close to the jack; "yard over," is when the jack is moved; "over bows," when the ball passes beyond the jack. A ball is sometimes placed by a player purposely within his reach to obstruct the one who follows him, and is called "laid at hand;" placing the nearest ball to the jack, is called "bowl best at jack;" "drawing a cast," is to win by bowling nearest the jack, without touching a ball. A ball "rubs" when retarded in its motion by some impediment; and is "gone" when it passes far beyond the jack; a "lurch" is when one side scores eleven before their opponents have scored five, and is game.

#### HOP SCOTCH.

Draw on the ground a figure resembling a window arched at the top. The beds are formed in the following manner. At the end farthest from the arch a line is drawn from side to side, which is bed 1. Another like it, divided in the centre, forms beds 2 and 3. Bed 4 is like the first. The

next bed must be wider, with a cross drawn diagonally from corner to corner, for beds 5, 6, 7, and 8. Bed 9 is like the first, and 10 and 11 are like 2 and 3. Bed 12, at the arch, is called the cat's head. The one who commences throws an oyster shell into No. 1, he then hops into that bed, and with the foot on which he falls, drives it out. He then throws it into 2, steps into 1, hops into 2, drives the shell from 2 to 1, and then from 1 out of the figure. The shell is now thrown into 3, and the player steps into 1, jumps astride into 2 and 3, one foot in each base, springs on one foot into 3, drives the shell into 2, from 2 to 1, and out as before. He now throws the shell into 4, steps into 1, jumps astride 2 and 3, and alights upon one foot in No. 4, picks up the shell, and placing it on the front of his foot off the ground, jerks it upwards with a motion of the leg, and catches it in his hand. He then jumps back, repeating the same jumps as when he advanced. He throws the shell now into 5, and passing through the beds as before, alights on one foot in No. 5, drives the shell into 4, catches it, and returns as before. He now throws the shell into 6, drives it to 5, and then to 4, catches it and returns. When he is in 7, after jumping astride 6 and 7, he drives the shell into 6, 5, and 4; then out as usual. From 8 to 7, 6, 5, and 4, consecutively, returning as at first. In 9 he catches the shell from his foot, and returns as from 4. In 10 he drives it to 9. In 11, after jumping astride, he drives it into 10, then



into 9, catching it and returning as before. He now throws the shell into the cat's head, on arriving at which, he catches the shell three times from his foot, and then drives it with the foot he stands on, through all the beds, returning as usual out.

### BLINDMAN'S BUFF

Consists in one person having a handkerchief bound over his eyes, so as to completely blind him; and thus blindfold, he is called "Buff," and chases the other players either by the sound of their footsteps, or their subdued merriment, as they scramble away in all directions, endeavouring to avoid being caught by him; when he succeeds in catching a player, and guesses his name rightly, the player caught must in turn be blindfold, and the game be recommenced. In some places, it is customary for one of the players to inquire of Buff (before the game begins) "How many horses has your father got?" to which inquiry Buff responds "Three." "What colours are they?" "Black, white, and gray." The questioner then desires Buff to "turn round three times, and catch whom you may," which request he complies with, by trying to capture one of the players. It is often played by merely turning the blindfold hero round and round, without questioning him, and then beginning. The handkerchief must be tied on fairly, so as to allow no means for Buff to see; and whenever he approaches any

thing that may hurt him, he should be warned, as by the cry of "table," "chair," &c.

### SHADOW BUFF.

Shadow buff differs very materially from blindman's buff, but it is equally amusing. A sheet or table-cloth should be fastened neatly up at one end of the room, so that it hang free from wrinkles. Buff (not blindfold) seats himself on a low stool with his face to the sheet; a table, on which is a lighted candle, should be placed about four or five feet behind him, this being the only light in the room. Buff's play-fellows next pass in succession, between the candle and him, distorting their features in as grotesque a manner as possible, hopping, limping, dressing themselves in bonnets, shawls, cloaks, or other disguises,\* and performing various antics, so as to make their *shadows* very unlike themselves. Buff must then try to guess to whom the shadows belong; and if he guess correctly, the player whose shadow he recognises, takes his place. Buff is allowed only one guess for each person, and must not turn his head either to the right or left, to see who passes.

### BUFF WITH THE WAND.

The several players join hands, and form a circle around Buff, who stands in the middle, blindfold, and bearing a long wand or stick. The players then sing some chorus,

and dance once round, when they stop, and Buff stretches forth his wand, which the person touched must take by the end. Buff then cries out three times, and the player caught answers in a counterfeit voice; but, if Buff guess his name rightly, they change places. Should, however, Buff guess wrong, the wand is released, and he continues to guess until he names some one correctly. Sometimes Buff pays a forfeit on each failure, as does each player on being caught and named.

## JINGLING.

This is a west-country sport, and may be played in a large apartment, or out-of-doors; if the latter, within a rope ring. A player has a bell fastened to his elbow, or holds one in his hand, which he keeps jingling, and whence he is called the jingler: he endeavours to avoid the several other players, who are blindfold, and who strive to capture him; the jingler may jump from and shun the others as he best may; whilst they follow the sound of the bell, and, not being able to see, tumble against, and over each other, thus affording great amusement to the spectators. Whoever catches the jingler within an agreed time, generally twenty minutes or half an hour, wins the prize; but if after this time the jingler be not caught, he is accounted the winner.

## HUNT THE SLIPPER.

This old-fashioned pastime need scarcely be described

Several boys seat themselves in a circle on the ground, and another, who stands within the ring, gives a slipper to one of the players, by whom it is secretly handed to one of his neighbours; it is then passed round from one sitter to another, so as to completely perplex the "hunter," (or player standing in the middle), in his endeavours to find the slipper, and who must continue his search until successful; the player in whose possession it is found, must in his turn "hunt the slipper," whilst the former hunter joins the sitters. Sometimes, to mislead the hunter, a player raps the slipper on the ground, and instantly passes it on.

#### HUNT THE WHISTLE.

To a whistle should be attached a piece of string, and a bent pin for a hook. The players seat themselves on the floor in a circle, as for the Slipper, except one lad who has never before seen the game, and is to be the hunter. He conceals his face in a player's lap, whilst another hooks the whistle on to his jacket, then blows it, and dexterously lets it fall so that another player may as quickly pick it up, and blow it. The hunter naturally turns towards the player whence the whistling proceeds, but no sooner is it heard in one place than it is repeated in another; and thus the hunter is perplexed to find the possessor of the whistle, although it be hanging at his own back.

PUSS IN THE CORNER.

Four players take their stations in the four corners of a room, and a fifth called "Puss" places himself in the middle of it; the players in the corners then change their positions in a regular succession, and the Puss endeavours to gain one of the vacant corners before the successor can reach it; if he can do so, the player left out becomes Puss.

THREAD THE NEEDLE.

A number of boys all join hands, and the game is begun by the outside players at each end of the line holding the following dialogue: "How many miles to Babylon?" "Threescore and ten." "Can I get there by candlelight?" "Yes, and back again." "Then open the gates without more ado, and let the king and his men pass through." The player and the one next to him at the end of the line opposite the last speaker then raise their joined hands as high as they can, to allow the speaker to run under, and the whole line follow him, still holding hands. This should be done, if possible, without breaking the line by letting the hands go, and is styled "threading the needle." When all the boys have passed through, the dialogue is repeated, except that the player who before replied, now asks the question, and runs between the opposite players, the others following as before.

## THE HUNTSMAN.

This game is one of the liveliest winter's evening pastimes that can be imagined: it may be played by any number of persons above four. One of the players is styled the "hunter," and the others must be called after the different parts of the dress or accoutrements of a sportsman; thus, one is the coat, another the hat, whilst the shot, shot-belt, powder, powder-flask, dog, and gun, and every other appurtenance belonging to a hunter, has its representative. As many chairs as there are players, excluding the "hunter," should next be ranged in two rows, back to back, and all the players must then seat themselves; and, being thus prepared, the "hunter" walks round the sitters, and calls out the assumed name of one of them; for instance, "Gun!" when that player immediately gets up, and takes hold of the coat-skirts of the "hunter," who continues his walk, and calls out all the others, one by one; each must take hold of the skirts of the player before him, and when they are all summoned, the hunter sets off running round the chairs as fast as he can, the other players holding on and running after him. When he has run round two or three times, he shouts out "Bang!" and immediately sits down on one of the chairs, leaving his followers to scramble to the other seats as they best can. Of course, one must be left standing, there being one chair less than the number of players, and the player so left must pay a

forfeit. The game is continued until all have paid three forfeits, when they are cried, and the punishments or penances declared. The huntsman is not changed throughout the game, unless he gets tired of his post.

#### THE GAME OF THE KEY.

This game may be played by any number of persons, who should all, except one, seat themselves on chairs placed in a circle, and he should stand in the centre of the ring. Each sitter must next take hold, with his left hand, of the right wrist of the person sitting on his left, being careful not to obstruct the grasp by holding the hands. When all have, in this manner, joined hands, they should begin moving them from left to right, making a circular motion, and touching each others' hands, as if for the purpose of taking something from them. The player in the centre then presents a *key* to one of the sitters, and turns his back, so as to allow it to be privately passed to another, who hands it to a third; and thus *the key* is quickly handed round the ring from one player to the other; which task is easily accomplished, on account of the continued motion of the hands of all the players. Meanwhile, the player in the centre, after the key has reached the third or fourth player, should watch its progress narrowly, and endeavour to seize it in its passage. If he succeed, the person in whose hand it is found, after paying a forfeit, must take his

place in the centre, and give and hunt the key in his turn ; should the seeker fail in discovering the key in his first attempt, he must continue his search until he succeeds. When a player has paid three forfeits, he is out.

### THE TWO HATS.

This is a Neapolitan game, and from the contradictory nature of its words and actions, resembles the child's pastime of "the rule of contrary." The rules are that, if three mistakes be made by the person who responds to the inquiries of the player bringing the hats round, and whom, for distinction's sake, we will call the Questioner,—he must pay three forfeits, and be out of the game ; when the questioner desires the respondent to be seated, the latter must stand up ; when he begs him to put his hat on, he must take it off ; when he requests him to stand, he must sit ; and in every point, the respondent must do the reverse of what the questioner tells him. The questioner may sit down, stand up, put his hat on, or take it off, without desiring the respondent to do so, or giving him the least intimation of his intention ; the latter must, therefore, be always on his guard, so as to act instantly to the contrary, else he incurs a forfeit. These rules being settled, the game is simply this :—a player places a hat on his head, takes another in his hand, and gives it to one of the company ; he then be-



gins conversing with him, endeavouring both by words and actions to puzzle him, and cause him to *forfeit*. The following is a specimen of a dialogue, and the accompanying movements of the hats, in which A. is the questioner, B. the respondent :—

A. (*taking his hat off.*) A very beautiful evening, sir.

B. (*putting his hat on.*) Yes, indeed, a most lovely one.

A. (*putting his hat on and sitting down, B. instantly taking his off and getting up.*) Pray be seated, sir; I really cannot think of sitting while you stand; (*gets up, and B. sits down.*) Have you been out of town this year? (*takes off his hat.*)

B. (*putting his on.*) I have not yet, but I think I shall before (*A. sits down and B. gets up*) the beauty of the season has entirely passed away, venture a few miles out of town.

A. (*putting his hat on.*) I beg ten thousand pardons, you are standing while I am sitting; pardon me, your hat is on, you must pay a forfeit.

It generally happens, that before the dialogue has been carried thus far, the respondent has incurred three forfeits, and is, of course, out; the questioner then goes in succession to the others, and the same scene is repeated by each; the conversation, it is almost needless to add, should be varied as much as possible, and the more absurd the better.

## PENANCES FOR FORFEITS.

As the three foregoing games end with crying the forfeits incurred in them, and as there are many other games for long winter evenings, which our limits compel us to omit, ending in the same manner, we subjoin a few penances (of Neapolitan origin), to be imposed on those who have been unfortunate enough to incur them.

1. THE KNIGHT OF THE RUEFUL COUNTENANCE. The player whose forfeit is cried, is called the "Knight of the rueful countenance:" he must take a lighted candle in his hand, and select some other player to be his squire Sancho Panza, who takes hold of his arm, and they then both go round to all the ladies in the company. It is the squire's office to kiss the hand of each lady, and after each kiss to wipe the knight's mouth with a handkerchief, which he holds in his hand for the purpose. The knight must carry the candle throughout the penance.

2. THE COUNTRY TABLE. In this penance the owner of the forfeit selects some one to be secretary, then kneels down upon his hands and knees on the floor, to represent the table, and his secretary takes his stand beside him. One of the company next dictates to the secretary, who should move his hand on the back of the kneeling player, as if he were writing a letter; the dictator must call out "comma!" when he wishes that stop to be made, which the secretary responds to by making a motion with his finger on the

“country table,” resembling that stop; a “semicolon” by giving a knock with his fist on the table and making a comma; a “colon,” by giving two knocks; and a “full stop,” by one. For the sake of losing as little time as possible in one forfeit, it is not necessary to request more than the points or stops to be made on the “country table.”

3. JOURNEY TO ROME. The person whose forfeit is called, must go round to every individual in the company to tell them that he is going on a journey to Rome, and to assure them if they have any message or article to send to his Holiness the Pope, he will feel great pleasure in taking it. Every one must give something to the traveller, no matter how cumbrous it may be, or awkward to carry (indeed, the more inconvenient the articles are, the more it increases the merriment), until he is literally overloaded with presents. When he has gathered from all, he walks to a corner of the room, puts the articles down, and so his penance ends.

4. THE CUSHION. The owner of the forfeit takes a cushion, and gives it to one of the company, who then kneels down on the floor, holds the cushion a little before him, and requests the bringer to kneel down on it; as the latter attempts to kneel, the former slides the cushion away, so that the unlucky wight kneels on the carpet instead; should he, however, be fortunate enough to kneel on the cushion at once, he takes it to the next player; but if not, he must

continue his attempts until he is successful. The cushion is to be given to every one in the room in rotation, and the kneeling penance above described repeated before each.

5. THE STATUE OF LOVE. The player who owns the forfeit cried, takes a candle in his hand, and is led by another to one end of the room, where he must stand and represent the Statue of Love; one of the players now walks up, and requests him to fetch some lady, whose name he whispers in Love's ear; the statue, still holding the candle, proceeds to execute his commission, and brings the lady with him; she in turn desires him to fetch some gentleman, and so it continues till all have been summoned. The players brought up by Love, must not return to their seats, but stand in a group round Love's standing-place, until he has brought the last person in the company, when they hiss him most vigorously, and the forfeit terminates.

#### SCHIMMEL, OR THE BELL AND HAMMER.

To play this amusing game requires five cards of figures, viz. a white horse, an inn, a bell, a hammer, and a bell and hammer; eight little ivory cubes, marked on one side only; six numbered 1, 2, 3, 4, &c., and the other two marked, one with a bell, and the other with a hammer; a box for throwing the dice; a hammer for disposing of the cards by auction, and a proportionate number of counters for the players. The game may be played by as many persons as are present.

The counters are then to be distributed by one of the party who has the office of cashier; their value having been previously determined upon by the players. This being done, twelve are to be deposited by each player in the pool. The cashier then disposes of the five cards, separately, to the highest bidders, the produce being also placed in the pool. The bidders are not bound to confine themselves to the number of counters dealt out to them at the beginning of the game; should they exceed it, they may pay the remainder of the debt by instalments, out of their receipts in the course of the game.

Each person is at liberty to purchase as many cards as he may think proper.

The dice are to be thrown by the players alternately, beginning with the holder of the White Horse; any one being allowed to dispose of his throw to the highest bidder. When all blanks are thrown, each of the players pays one to the holder of the White Horse, and he pays one to the Inn. If with the blanks, the Bell, or Hammer, or the Bell and Hammer together, are thrown, the possessor of the card so thrown pays one to the White Horse.

When numbers accompany the Bell, Hammer, or Bell and Hammer, the cashier is to pay counters, to the amount of numbers thrown, to the holder of such card, from the pool; but if numbers be thrown unaccompanied, the cashier then pays to the thrower.

When the pool is nearly empty, there arises an advantage to the Inn, for if a player throws a figure greater than the quantity contained in the pool, he pays the overplus to the Inn, thus: suppose 4 are in the pool, if the player throw 10, he is to pay 6 to the Inn; and if 2 be thrown, those 2 are paid to him from the pool, and so on till a figure is thrown which clears the pool, and concludes the game.

If all blanks be thrown after the Inn begins to receive, the players pay nothing, but the owner of the White Horse pays one to the Inn; should the Bell, &c., be thrown with the blanks, the holder of that card pays one to the Inn; and if numbers accompany the Bell, &c., the holder of that card must pay to the Inn the number thrown above those remaining in the pool.

#### DIBS.

The Dibs are five of the small cramp or trotter bones of sheep, with which various feats are performed. First, the player extends his first and middle finger, and having placed on the back of them a Dib, he throws it up, and catches it in his hand, or on the inside or back of his fingers; and then increases the number of Dibs to two, three, four, and five, which are thrown up separately or together. A single Dib is then held between each of the fingers and thumb of the left hand, whence they are thrown in regular succession to the right hand; and the modes of jerking and picking up the Dibs may be amusingly varied. The order of the game

is, that as soon as one player fails in the feat he attempts, another player takes up the Dibs.

### THE GAME OF FINGERS.

This game, also called Mora, is of great antiquity; its invention being ascribed to Helen, who, it is said, was accustomed to play at Mora with Paris, the son of Priam. The game may be played by two or four persons, and usually consists of six points; but this is settled by the players, who then present as many fingers as they choose, calling aloud some particular number; and, if either of the numbers thus mentioned agree with the amount of fingers presented, he who named it counts one toward his game, by holding up a finger of the left hand, or sometimes a fist or elbow. But neither player is permitted to count it; on the contrary, both numbers are incorrect. When a player exclaims "all!" he must display his open hand; and the point is won if his rival, at the same time, exhibit all his fingers.

Dumb Mora is played as above, but with this exception: that instead of calling the numbers, the players, before they commence the game, agree by what mode they shall designate odd and even; after which, whoever utters a syllable, incurs a forfeit. Should any difficulty arise during the progress of the game, but no words are allowed to be spoken, but the required explanation must be given and received by signs.

## DUMB MOTIONS.

This dramatic game exercises considerably more ingenuity than its name implies. It is played by sides, who toss up for innings. The winning side retire to some distance, and choose some trade or professional employment, which may be *acted*, or represented by "Dumb Motions." They then advance to the other side, and one of them calls out the first and last letter of the name of the trade they are about to represent. Thus, suppose it to be B——r, (Bricklayer); some of the players imitate with their hands the spreading of mortar and laying of bricks; another appears to carry on his shoulder the hod, &c. Or, if the letters be S——n, (Stonemason), some appear to be chipping stone, and others sit as if they were sawing stone: the more mechanical the trade the better. Each of the opposite side then guesses within a few minutes, and if neither be correct, the trade is named by the "in" party, who choose another trade. But, should the trade be rightly guessed, the sides change places. Should either of the side misrepresent the trade, or speak during the work, or name the letters incorrectly, the whole side are *out*, and a workman is not unfrequently thrown off his guard, by the opposite party asking him a question, which, if he answer, he is at fault. Sometimes, the working side are called *men*, and those who guess are *masters*.



## SNAP-APPLE.

This is a Christmas sport, and is played as follows: An apple is fixed upon one end of a short stick, to the other extremity of which is fastened a lighted candle. A string is then tied to the middle of the stick, by which it is suspended from the ceiling at such a height that the young people may catch or "bob" at it with their mouths, their hands being tied behind their backs.

## SNAP-DRAGON

Is another Christmas pastime. A dish of raisins being prepared, some heated brandy or spirits of wine is poured over the fruit, and then set on fire, the other lights in the room being extinguished. The young folks then stand round the dish to pluck out the lighted raisins, and eat them as hastily as they can, but rarely without warming their hands and mouths. The blue flames of the burning spirit, and the singular and spectral appearance which they give to the faces of the busy crowd, are a source of considerable merriment.

## DRAWING THE OVEN.

Let any number of boys seat themselves, one behind the other on the ground, and clasp each other round the waist; two players should then take hold of the foremost sitter, by both his hands, and endeavour to detach him from the line, by pulling away vigorously. When they have suc-

ceeded in doing this, they take hold of the second sitter in the same manner, and so continue "drawing the oven," until they have drawn all the players from the ground. This game is also called "Jack, Jack, the bread burns."

#### HOPPING BASES.

Sides are chosen, and each player has his opponent; and the parties enter their bases formed by a line drawn the length of the ground. Each player then folds his arms, hops on one leg, and strives to get into the opposite base; which should he do, the vanquished one must retire from the game. The victor in this instance may then return to aid his own party; and the game is won by those who, whilst hopping, take entire possession of the enemy's base. Should any player drop the leg, he is out of the game.

#### WHOOOP.

One player takes his station at a spot called the "home," while the others go to seek out various hiding-places in which to ensconce themselves; when all are ready, one of them calls out "Whoop!" on which the player at the "home" instantly goes in search of the hidiers, and endeavours to touch one of them, as they all run back to "home;" if he can do so, the one caught takes his post at the home, and he joins the out-players.

## FRENCH AND ENGLISH.

This is an exceedingly lively and amusing game: it is played by two parties, as nearly equal in numbers and strength as can be mustered; one party take hold of one end of a strong rope, whilst their antagonists take hold of the other; each party then strive to pull the other over a line chalked or marked on the ground for the purpose, and those who are so pulled over, being made prisoners, lose the game.

## TAG OR TOUCH.

Any number of boys can play at this game, which is an exceedingly spirited one. One of the players undertakes to be "Tag," or "Touch," and endeavours to touch one of the others as they are running about in all directions, trying to avoid him as much as possible; if he can touch one, the player caught becomes Touch, and in his turn strives to touch one of his fellow-players. "TOUCH IRON" and "TOUCH WOOD" are frequently called; and when the boys can touch either iron or wood, Touch has no power over them; but the moment they quit either, they may be "touched;" and sometimes a Touch makes prisoners.

## CROSS-TOUCH.

In this sport, when Touch is following one player, another runs across his path, between him and the party pursued;

upon which Touch must immediately run after the one who crossed, until some other crossing between them, must, in his turn, be followed; and so it continues changing, until Touch catches one, who takes, of course, the office of Touch, and the game is continued as before.

#### HUNT THE HARE.

One boy is chosen "Hare," and runs out, when, his comrades having given him "law," that is, time to run a certain distance, they then give chase and endeavour to catch Hare before he returns home.

#### BASTE THE BEAR.

The players toss up for the first Bear, who kneels on the ground within a marked circle; each selects his own master, whose office it is to hold him by a rope, and use his utmost efforts to touch one of the other players, as they try to "baste" the Bear with their handkerchiefs knotted and twisted very tightly. If the Bear's master can touch one of the assailants without dragging the Bear out of the ring or letting the rope fall, the boy touched becomes Bear, selects his keeper as before mentioned, and the sport is continued.

#### HIDE AND SEEK.

In this game one of the players hides a handkerchief, or

any little article which can be easily secreted, and then desires the other players to find it; the successful seeker, in his turn, hiding the same thing next time. When the seekers approach the place of concealment, the player who hides the article must answer their questions, whether "they burn;" and on the contrary, when they wander from it, he should tell them that they "freeze." The Greeks had a pastime similar to our Hide and Seek: a boy seated himself in the midst of his comrades, and closed his eyes, or was blindfolded by the hand of another, whilst the rest concealed themselves; and he who was first found by him after he was permitted to rise, took his place. There is another kind of Hide and Seek, called also Whoop and Hide; where one party of boys remain at "home," while the others go out and hide themselves; when they are hid, one of them cries "Whoop," as a signal for those at home to seek after them. If the hidden can escape the vigilance of the seeker, and reach home unseen, they go out to hide again; but so many of them as are caught, on the contrary, become seekers, and those who catch them have the privilege of hiding themselves.

## DUCK STONE.

This game cannot be played by fewer than three boys; and if the number be eight or ten, its interest and liveliness are increased. It should not, however, be played roughly

or carelessly, as the players, through negligence, may injure each other from the weight of the stones, and the force with which they must be cast. A large smooth and flat-topped stone is placed on the ground, and at about six or eight yards distance is marked "home." Each player next provides himself with a pebble stone somewhat larger than a cricket-ball; and the game is begun by "pinking" for "duck," *i. e.* by all standing at the "home," and throwing their pebbles in succession at the large stone; and the player whose pebble falls or rolls furthest from the large one, becomes Duck, and must place his stone on it. The other players next cast their pebbles at it singly, from the "home," and then hasten to pick up their pebbles, so as to throw again; but, if Duck can touch either of them before he reaches "home," and should Duck's own pebble not be knocked off the large stone, then the thrower thus touched becomes Duck; but, if he be quick, he may call out "Double duck" before Duck is able to kick his own pebble off the large stone, or cry out "Feign double duck," in which case both the "ducks" are to be placed on the stone together. Sometimes, the "duck" remains on the stone after four or five have thrown at it, when they allow their pebbles to rest, but in attempting to pick them up, Duck may touch either of the throwers; till, at length, another player knocks Duck's pebble from off the large stone; and

as no one can be touched until it has been replaced, the several players gain time to pick up their pebbles, and reach "home" for safety. Should all the players have thrown without being able to knock the "duck" off, it is frequently proposed by one, or more, to Duck, to take either a "heeler," a "sling," or a "jump," towards "home," in order that they may have a chance of reaching it. The "heeler" is performed by kicking the stone backward toward "home;" the "sling," by putting the stone on the middle of the right foot, and slinging it in the direction of "home;" and the "jump," by placing the stone between the feet, and holding it there, while a jump is taken, and the stone let fall, so that it may roll forward; if the stone be so far from "home," that one sling, jump, or heeler will not suffice, two, or more of each may be taken, provided Duck allows it; but if the player does not reach "home" in the number of slings, &c., agreed on, he becomes Duck.

## SADDLE MY NAG.

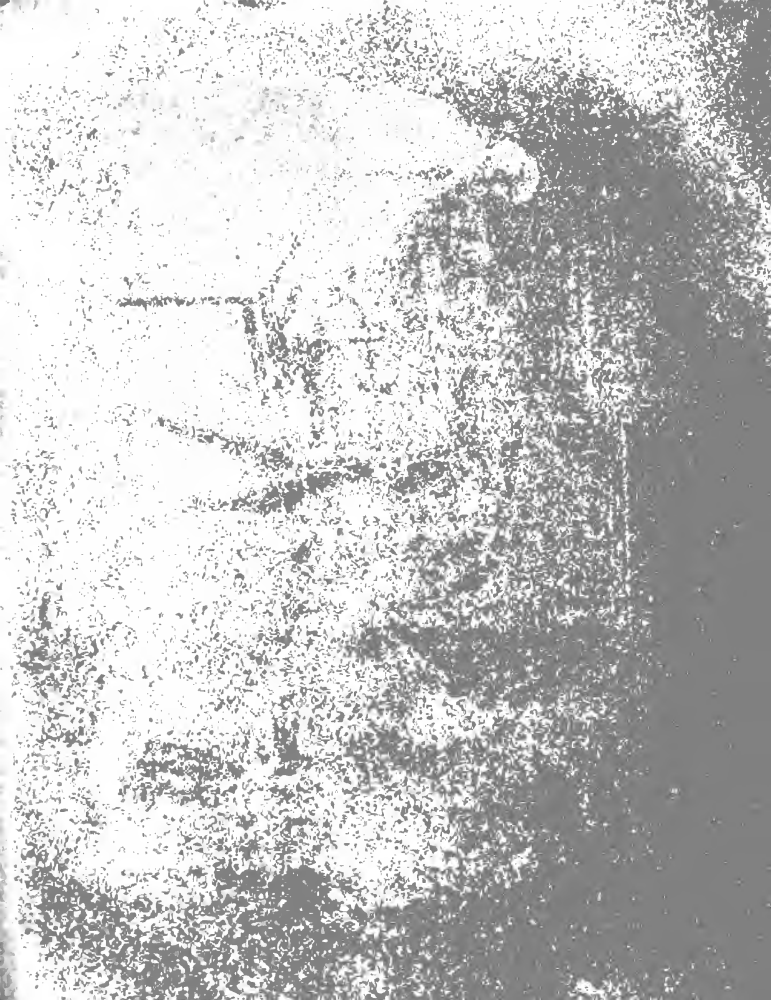
Two leaders should toss up for choice of sides, and each having selected six or eight partners, they should toss again for innings; the loser must then place himself quite upright, with his face to a wall, against which he rests his hands, and one of his partners should next stoop down, and put his head against his leader's skirts; another partner also bends, and places his head against the skirts of the second

player, and the rest of the partners must take their places in the same manner, one behind the other; when thus ranged they are called "Nags." One of the winning party next runs, and placing his hands on the back of the last Nag, cries "Warning," endeavours to spring on to the back of the first, or at least to clear as many Nags as he can, so as to leave room for those following him to leap on the backs of the other Nags, until they are all fairly astride. If any of the Nags sink under the weight, or in trying to support themselves, touch the ground either with their hands or knees,—or if the riders can keep their seats without touching the ground, whilst their leader counts twenty,—the riders resume their innings, and begin again; but should there not be sufficient space for all to leap on, or they are unable to keep their seats on the backs of the Nags, they lose their innings, and become Nags in their turn. The Nags may also cry "Weak horse!" when, if the riders do not instantly dismount, *they* must become Nags.

#### BUCK

Is played by two boys, pretty nearly equal in size and strength; while a third is appointed umpire, to see that the rules are correctly followed, and no unfair advantage taken. One player then gives a back, that is, stooping down, as in leap-frog, and resting his head against a wall; the other player then springs on his back, and holding up as many







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fingers as he pleases, calls out "Buck, Buck, how many horns do I hold up?" Buck endeavours to guess the probable number; if his guess be incorrect, the rider gets down, leaps on again, holds up his fingers, and repeats the question as before; and so continues, until Buck names the right number, when the rider must take the place of Buck, and Buck in turn jump on his back. It is, of course, unnecessary to hold up the same number of fingers every time the question is asked. Buck is usually blindfolded to prevent foul play, but this precaution is not requisite.

#### PRISONER'S BASE

Is a very lively and amusing game, and is played as follows: Two captains being appointed, they "cleep" for partners, *i. e.* they advance towards each other, by bringing, alternately, the heel of one foot to the toe of the other, until at last there be not room for one of them to put his foot down between the toe of his opponent and his own; this player has the first choice of partners. The best number for this game is seven or eight players on each side, although it may be played with either more or less. The bases are then drawn at one end of the ground, and are divided by a line, on each side of which the players stand. At some distance are marked the prisons, generally in corners of the ground; the prison of one party facing the base of its opponents, and lying crosswise from the base of its own party.

The game is begun by a player from one side running out between the bases and the prisons, when he is quickly followed by one of the opposite party, who endeavours to catch him; a partner of the first player next dashes out to capture the second, and so on, both sides sending out as many of their partners as they please, to touch or take their opponents. But a player must not touch any one who started after him, although the latter may, if he can, touch him before he gets back to his own base; but if a player has taken a prisoner, he cannot be touched in making his way back to his base again. A player can touch only one of his opponents each time he leaves his base; and every prisoner must be taken to the prison of the opposite party, where he remains till one of his own partners can manage to touch him; and this may be aided by the several prisoners holding each other by the hand in an extended line, so as to reduce the distance from the base. The player coming to rescue the captive must also have started from his base after the other has been taken; and the released prisoner and his companion are not allowed to touch any one, or to be touched, as they return home. The victors are those who can contrive, at the same period, to make all their opponents prisoners. Or, instead of the prisoners being rescued, they are drafted into the enemy's base, and the game is terminated by all the players thus passing to one side.

Prisoner's Base is mentioned in proclamations in the reign of Edward III.; and Shakspeare speaks of "the country base." The game was formerly played by men, especially in Cheshire, and the adjoining counties.

#### RUSHING BASES.

Draw two bases, with a wide space between them. All the players then station themselves in one base, except one boy, to be "King Cæsar," by choice or otherwise, and he places himself midway between the bases. The men then attempt to run from one base to the other, and the King strives to catch them; and whenever he takes one, he claps him on the head and cries thrice, "Crown thee, King Cæsar!" and he must thenceforth assist his Majesty in catching the rest of the men, each of whom must, as he is taken, join the royal party; the last man captured being King for the next game. The crowning must be distinctly pronounced thrice, else the captive can be demanded by his party

#### STAG OUT.

A line should be drawn on the ground, at a little distance from a wall, to form "the bounds," and within which one of the players, as the "stag," stations himself; he then springs out, with his hands clasped firmly together, and endeavours to touch one of the other players, who all run

from him. Should he succeed in touching one, he rides on his back home to the "bounds," and the player thus touched becomes Stag.

### WARNING!

Any number may play at this game. A base should be drawn at about four feet from a wall, within which one of the players takes his station, and after calling out, "Warning, once; warning, twice; warning, thrice; a bushel of wheat, a bushel of rye; when the cock crows out jump I. Cock-a-doodle-doo!"—he jumps out and runs after the others; if he touch one, they both return to the bounds, where they unite hands, and after crying "Warning!" only, rush out again, and each strives to touch an opponent; if they can achieve this, they all return and join hands as before; the next time they sally forth, the outside players *only* try to touch; of course, every one they touch returns to "bounds" with them, and joins the line. Should the out-players attack, break the line, and put the party to the rout, which it is always their object to do, the discomfited players must scamper back to "bounds;" this the out-players endeavour to prevent by capturing them, which, if they can accomplish, the captives are compelled to carry their captors back to bounds. After a player has sallied from the bounds, and has touched one of the out-players, he should run home with all speed, to avoid being caught by

their opponents. When three players have been touched, the one who began the game may join the out party.

## SEE-SAW.

For this amusement a stout plank should be laid across a felled tree or a dwarf wall ; it must be very nicely balanced if the players be of the same weight, but if one be heavier than the other, the end on which he intends to sit, should be the shortest. Two players then take their seats on the plank, one at each end, whilst a third stations himself on the middle of it ; the name of this player is, in some places, "Jack o' both Sides," and in others "Pudding." As the players by turns make slight springs from their toes, they are each alternately elevated and depressed ; and it is the duty of Pudding to assist these movements by bearing all his weight on the foot on the highest end of the plank, beyond the centre of the tree or wall on which it rests.

A see-saw is one of the earliest lessons in mechanics. The cross plank is the *lever*, or first mechanical power ; and its supporter, the felled tree, is the *fulcrum*, or prop by which the *lever* is sustained. A reckoning-stone is a natural see-saw.

## LEAP-FROG.

This game will be best understood by supposing that eight boys are playing at it : seven of them stand in a row, about

eighteen feet apart, with their sides to the leapers, hands on their knees, body doubled, and head bent down. The eighth player then takes a short run, and, placing his hands on the back of the first player, leaps over him, then over the second, and, in like manner, over all the other players, one after the other; he then places himself down in the line, in the proper position, and at the right distance from the last player; the first over whom he jumped, rises immediately he has passed, and follows him over the second, third, &c., who all rise in succession, and leap in their turn; and after they have successively jumped over the last players, they place themselves down in the line, as before described; and the game continues. Some players stand with their backs to the leapers, instead of their sides; the mode is optional, although in some places it is usual to compel those who can jump over the head, to do so.

#### FLY THE GARTER.

Chalk or make a line, or "the garter," on the ground; on this line one of the players must place himself and bend down as in leap-frog, while the other players in rotation leap over him; the last one, as he flies over, calling out "Foot it;" if he should fail in giving this notice, he is out, and must take the other boy's place at the garter: the boy, immediately the word is given, rises, and places his right



heel close to the middle of the left foot, he next moves the left forwards and places that heel close up to the toes of his right foot, and bends down as before; this movement is called a "step," and is repeated three times. The other players should fly from the garter each time a step is made, and the last player must invariably call out "Foot it," as he leaps over. After making the three "steps," the player giving the back takes a short run; and, *from* the spot where he made his last step, he jumps as far forwards as he possibly can, and bends down again; the others jump from the garter, and then fly over. Should any of the players be unable to jump easily over the one giving the back, and rather slide down upon, or ride on him, the player so failing must take the other's place at the garter, and the game be recommenced; if, also, through the impetus acquired in taking the jump from the garter, a player should happen to place his hands on the back of the player bending down, and then withdraw them in order to take the spring over, he is out, and must take his turn at the garter. Sometimes, the boy giving the back takes a hop, step, and a jump after he has footed it three times; the other players doing the same, and then flying over.

#### DUCK AND DRAKE

Is played by "shying" bits of slate, or tile, the flat shells of oysters, or thin smooth stones, on the surface of a pond.

Whatever is used should be "shied" so that it may merely touch the surface of the water, otherwise it will not rebound several times, which it is the aim of the player to make it do; if it rebound once, it is a "Dick;" if twice, a "Duck;" if thrice, a "Dick, Duck, and Drake;" and that player wins the game whose slate or shell rebounds the oftenest.

#### KING OF THE CASTLE.

One player stations himself on a mound of earth, or eminence, and styles himself "King of the Castle:" from this station his playmates endeavour singly to pull or push him off, whilst he exerts his utmost efforts to repel them, and maintain his position. Whichever player dethrones the king, takes his place.

#### DROPPING THE HANDKERCHIEF.

A tolerably large ring should be formed by several boys joining hands: when all are ready, another boy who stands out, walks round outside the ring, drops a handkerchief behind one of the players, and immediately runs off; he is instantly followed by the boy behind whom he dropped the handkerchief, and who must track him in all his windings in and out, under the raised arms of the boys in the ring, and indeed wherever he runs; should the pursuer touch the pursued, the former takes the handkerchief in his turn, and the latter joins hands in the circle. If the boy who dropped

the handkerchief be enabled to elude his follower by passing through and about the ring, the latter walks round again, and drops it behind some other player.

#### HOP, STEP, AND JUMP,

Is a trial as to which of the players can go over the greatest space of ground in a hop, step, and a jump, made one after the other, without stopping. They may be commenced either with a short run, or else standing, at the option of the players.

#### CASTING THE BALL.

Casting the wooden ball is an excellent recreation. A bowl similar in pattern to those used in skittle-alleys—not those used for nine-pins—should be procured; it must not, however, be so large nor so heavy as the bowls used by men, neither should the finger-holes be so wide apart; and the size and weight should always be adapted to the size of the person using it. In casting the ball, put your thumb in one of the holes, and your middle or forefinger in another, and then throw it underhanded either to a mark, or at random to a distance.

#### TWO TO ONE.

Two to One is a capital exercise with a common skipping-rope. It is done by skipping in the usual way for a short time, and then increasing the rapidity of your movements,

and leaping tolerably high ; at the same time, endeavouring to swing the rope round so quickly, as to pass it twice under your feet whilst leaping : practise this until you are proficient, and then try to pass the rope three times under your feet instead of twice.

#### LONG ROPE.

The rope is held each end by a boy, and turned pretty regularly ; and, when the line is at its highest, one, two, or more boys step forward between the holders, and jump up as the rope descends, so as to let it pass under their feet like the common skipping-rope. The leapers should keep time with the turns of the rope ; and, if it touch either of them, he must change places with one of the holders. Another game may be played by holding a long skipping-rope at one end in the outside hand, making a step or two towards the other player, with his "help" at the other end swinging it round, and then skipping over it.

#### THE SNOW STATUE.

Making a snow statue forms a capital amusement when the fields "put on their winter's robe of purest white," and the icicles hang glistening from the eaves. In order to amass snow enough for the purpose, it should be swept up into one spot, or, to insure the snow being clean, a large snow-ball should be made, and rolled about until it becomes huge and

unwieldy. The material being thus provided, the statue should be rounded and shaped as neatly as possible; and, if the young artists possess ingenuity enough to make their work look something like a *man*, and not a heap of snow, so much the better. The modellers now, by common consent, withdraw to a stated distance and begin to pelt their handy-work with snow-balls, until the gigantic figure falls, feature by feature, amidst the shouts of the joyous throng.

A lively game is likewise afforded by one party building a fortification of snow, behind which they post themselves; and, having provided themselves with snow-balls, they repel the attacks of another party from without, who endeavour to drive them from the work, by pelting them vigorously with snow-balls; the besieged, of course, returning the shower of balls. These balls should not, however, be pressed too tight, else they may be so hard as to render the mimic siege a dangerous one.

Sir Walter Scott relates of Napoleon Buonaparte, that when at school in Brienne, he, one winter's day, engaged his companions in the play-ground in constructing a fortress out of the snow, regularly defended by ditches and bastions, according to the rules of fortification. It was attacked and defended by the students, who divided into parties for the purpose, until the battle became so keen that their superiors thought it proper to proclaim a truce.

## SNOW AND ICE HOUSES.

The building of houses with snow, which boys sometimes practise as a pastime in this country, is a matter of necessity in the Arctic regions. Sir John Ross tells us that in the newly discovered peninsula of Boothia, the poor Esquimaux build villages of snow huts, having the appearance of inverted basins, and lit by windows of clear ice. They are built with wedge-shaped blocks of snow, the joints being also fitted in with snow ; and so rapidly is this done, that a house is often roofed within an hour ; and a tent is scarcely built in less time. The Esquimaux children have also a toy architecture of their own, and build houses with equal dexterity.

We read, too, of mansions being built entirely of ice, in some northern countries. Such was the magnificent ice-palace of the Empress Anne, which was erected at St. Petersburg, in January, 1740. It was 56 feet in length, and 21 feet high ; it was built of the most transparent ice, cut from the Neva in large blocks, which were squared with rule and compass ; and water being poured between the blocks, it froze and served as cement or mortar. The interior was completely fitted up ; a bed-room had a suite of furniture entirely in ice. On the outside of the palace were cannons and mortars from which iron balls were fired. The whole fabric lasted about ten weeks, and then melted away. In the same year, a winter of unusual severity, a







German carved in ice at the gate of Holstein, in Lubeck, a lion seven feet long, surrounded by a bulwark of ice, on which were placed five cannons, a soldier, and a sentry-box, all of ice.

#### FOLLOW MY LEADER.

A spirited boy should be chosen as Leader, and the other players must follow him in a line : he commences the game by jumping, running, hopping, or getting over any obstacle that may present itself, and then continues his course, scrambling over everything, and varying his actions as much as possible ; all his followers must strictly follow "the lead : " thus, if he jump over a ditch, they must clear it ; if over a gate, they must do that also ; and in everything *follow* or imitate him as closely as possible. If any player fail in performing the task, he must take his place behind all the rest, until some other player makes a blunder, and in his turn goes last.

#### HIPPAS.

This pastime consists in one boy endeavouring to pull another from the shoulders of a third player, who carries him as on horseback : if he pull his opponent off, he takes his place. This game should not be played on rough or stony ground, but upon soft turf.

## WALK! MY LADY, WALK!

This game may be played by any number of boys, who all tie large knots in one corner of their pocket-handkerchiefs, and then toss up a halfpenny, to see who shall be "My Lady;" the loser is the one to whom the part falls, and he must be blindfolded and stand a little on one side, while the others go in succession to a spot marked on the ground, and jerk their handkerchiefs between their legs, as far behind them as they possibly can, and in whatever direction they please. When all the boys have done this, My Lady is conducted to the place marked on the ground, and desired to "Walk! my Lady, Walk!" which she, or *he* rather, complies with by advancing until he treads on one of the 'kerchiefs, when instantly the other players pick up their handkerchiefs and compel the unlucky owner of the one trodden upon by the Lady, to run the gauntlet of a good drubbing from the knotted end of theirs; after which he becomes the Lady, and the game continues as before.

## THE SWING.

To a timber beam, or the stout limb of a tree, fasten two strong ropes of equal lengths, and at the ends of them tie a seat as firmly as possible. A player takes his place on the seat, and motion is then given to the swing by another player pulling a rope attached to the back of the seat. In putting up the swing, care should be taken that the ropes,

and whatever they are fastened to, are strong enough, and that there is nothing in the way which might be the means of causing mischief to the swinger.

### THE PULLEY.

Fasten a pulley to a horizontal beam of wood, by a staple, or to the strong branch of a tree; pass a rope through it, and at each end of the rope tie a cross piece of wood; two boys must take firm hold of these pieces, one should lie down on his back, and let the other pull him up by sinking himself as he elevates his playmate; in his turn, he is raised in the same manner by his companion, and the sport is thus kept on, each rising and sinking alternately, somewhat after the fashion of see-saw.

### SLIDING.

Sliding on the ice appears to have always been a favourite pastime among young persons in cold climates. It would be useless to insert any instructions for its practice; for a few falls on the ice will be far more impressive than all the lectures contained in the pages of drowsy instruction.

A kind of sledge, consisting of a circular seat, with a strong rope affixed to it, may be sometimes seen upon the ice; and the rider having seated himself, is drawn about by his companions, or whirled round with great velocity until he is unseated.

“JACK! JACK! SHOW A LIGHT!”

This game can only be played in the dusk of evening, when all the surrounding objects are nearly lost in the deepening gloom. The players divide into two parties, and toss up for innings, which being gained, the winners start off to hide themselves, or get so far away that the others cannot see them—the losers remaining at the “home.” One of the hiding party is provided with a flint and steel, which, as soon as they are all ready, he strikes, and the sparks guide the seekers in the direction they must take to capture the others ere they reach “home;” if they cannot touch more than two of the boys, the hiders resume their innings, and the game continues as before. It is usual, however, for the boys at the “home” to call out “Jack, Jack! show a light!” before the possessor of the flint and steel does so. When one party is captured, the flint and steel must be given up to the captors, that they may carry on the game.

# GYMNASTIC EXERCISES.

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## TRAINING.

PRIOR to commencing a course of Gymnastics, the body should be in good health, and partially trained by exercises in walking, running, and jumping.

## IN WALKING

The head should be kept up, the body erect, but not stiff, resting upon the ball of the foot, not on the toe or heel, the shoulders thrown back, and the arms allowed to move freely by the side.

## IN RUNNING

The arms should be kept nearly still, the elbows to the sides of the body, bringing the closed hands in front on the chest, and the legs must not be raised too high.

## IN JUMPING

The knees should be bent so that the calves of the leg may touch the thigh. The fall should be on the toes, and never on the heels. The arms should swing forward when taking a spring, the body kept forward, the breath held, and in

taking the run let your steps be short, and increase in quickness as you approach the leap, coming to the ground with both feet together.

#### THE HIGH LEAP

May be taken either standing, or with a run. For the former keep the legs together, raising the feet and knees in a straight direction. For the latter a light step with a short run quickening gradually as you approach the object you wish to leap over.

#### THE LONG LEAP

Requires the spring to be made from the toes of one foot, and the arms and body to be kept forward.

#### THE HIGH LEAP WITH THE POLE.

The pole should be taken with the right hand level with the head. Spring with the right foot over what you wish to clear; and as you alight, turn round, bringing your front towards the place you leap from.

#### THE LONG LEAP WITH THE POLE.

The pole must be firmly placed, and the body thrown forward, turning round as you cross the place you have to leap over.

## THE DEEP LEAP WITH THE POLE.

The same rules as for the last. Throw the body forward and lower the pole to the depth you have to leap, coming to the ground upon the balls of the feet.

## LIFTING AT ARM'S LENGTH.

The pole is taken in the hand, and elevated in a right line with the arm, which must be stretched out at full length.

## THE ROPE.

In climbing the rope, the hands must be moved one above the other, the feet to be drawn up alternately with the hands, and the rope grasped firmly between them. To avoid blistering the hands in descending, they must be lowered one after the other.

## THE JAVELIN.

This is an excellent gymnastic recreation. You must have a pole shod at one end with iron. It should be grasped with the whole end, the butt coming between the first finger and thumb. The aim must be taken deliberately, and the javelin properly poised before it is cast. The arm in doing so to be thrown as far back as possible, to deliver the javelin with greater force.

### THE LONG CHALK.

Mark a line upon the ground, to which the toes of both feet must be placed, neither of which must move beyond it. Either hand is then thrown forward on the floor, as far, and no farther, as will enable you with a spring to regain your former upright position, not scraping the floor with the hand, nor disturbing the position of your feet. After you have ascertained by practice the distance you can fall and regain your original position, take a piece of chalk, and make a mark as far in front of you as you can with your disengaged hand, without altering the position of the feet, or using both hands in rising.

### THE HAND SPRING.

This feat is performed by throwing yourself forward against a wall, resting upon the palm of the hand with the fingers upward, the feet being placed at a distance from the wall, which will enable you to recover an upright position; for according to the distance you stand from the wall, the more or less difficult will the feat be found. This feat should be well practised before commencing the

### SPRING FROM THE THUMB,

Which is performed by resting the body upon the thumb, the inside of which is placed against the edge of a table, taking care that it rests against something, or else you may



get a fall by driving the table before you. By continual practice you may extend the distance you stand from the table.

#### THE STOOPING REACH.

By practising this feat considerable agility may be acquired. A line should be drawn upon the floor against which the other side of the right foot must be placed, and the heel of the left foot placed at a short distance behind the right foot touching the line. The right hand must be passed under the knee of the right leg, and with a piece of chalk mark a line as far in advance of the other line as you can, and then immediately recover your position without moving your feet or touching the ground with your hands. The knee and body may project over the line chalked, but the feet must be kept in their original position. In this feat there is no spring to assist you in rising, as the chalk is held between the fore-finger and thumb.

#### THE TRIUMPH,

So called from the difficulty of accomplishing this feat without a great deal of practice. The palms of the hands must be placed together behind you, with the thumbs nearest the back, and the fingers downwards; and then keeping the palms as much as possible together, turn the hands, keeping the tops of the fingers close to the back, until they are

placed between the shoulders, with the thumbs outward, the tops of the fingers towards the head, and the palms touching one another.

#### THE FEAT WITH THE FINGERS

Is done by placing your arms horizontally close to and across your chest; the fore-fingers of each hand pressing one against the other. When in this position, another person may endeavour to separate them, which he will fail to do if they are held properly, as he must use only regular force, and not jerk them suddenly.

#### THE FEAT WITH THE POKER.

A common fire poker must be held between the fingers and thumb, which by the motion of the fingers and thumb you must endeavour to work upwards, the poker remaining perpendicular the whole time. This is a much more difficult feat than it would appear at first, as it requires not only considerable strength of finger, but also knack, which cannot be acquired without practice, and when first attempted, will be found very difficult.

#### KNEELING DOWN

Is an exercise of some difficulty, and is done by placing the toes against a line chalked on the floor, and kneeling down and springing up again without making use of the hands, or moving the toes from the chalk line.

**TO REMOVE A CHAIR FROM UNDER YOU WITHOUT FALLING.**

The body is placed upon three chairs, the centre one of which should be lighter than the others, the head resting upon one, and the heels upon the other. The body must be stiffened, and the chest thrown up, keeping the shoulders down. You then disengage the middle chair, and move it over your body until you deposit it on the opposite side. This is one of the feats which at first is found very difficult, but which by practice may be overcome, provided the chair you have to lift is not too heavy for your strength.

**BREAST TO MOUTH.**

The distance from the outside of the elbow to the tip of the second finger, is measured on a cane or stick. You must then grasp the stick with the right hand, the middle finger being placed over the mark. The stick must be held horizontally before you, with the elbow close to the side, and you must then endeavour to raise the left end of the stick to your mouth, without changing your position or moving your head.

**WALKING ON STILTS**

Is a habit acquired in early life by the shepherds of the south of France; for by these additional legs the feet are kept from the burning sand in summer, and from the water

which covers the sandy plains in winter; and by gaining this elevation, they acquire such an increased sphere of vision over the sandy plains, as enables them to see their sheep at a greater distance than they could from the ground. Stilts are made with two poles, and at any distance from their ends, a piece of wood, flat on the upper surface for the foot to rest on, and is fastened by a strap attached to it, and another a little above the knee. Stilts made high enough to be used as supports for the hands are better than those cut off just above the knee joint.

## CRICKET.

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THE laws of Cricket, as played by men in England and the United States, appear to us too complicated for little boys. That kind of cricket which is actually played in this country is a very simple game, and sufficiently amusing without complicated regulations.

The Wicket is a long rod placed on low supports. Two wickets are placed at a distance proportioned to the strength of the juvenile arms and hands that are destined to roll the ball. Sides are chosen, and a toss-up for the first in. The side that is in places two of its number to guard the wickets with their bats, who change positions at each hit, the rest waiting for their turn. When a wicket is knocked down, the player who guarded is out, or if his ball is caught by one of the opposite side before touching the ground, he is out, and another of his side takes his place, till all but one are out, in this manner. Then the opposite side is in; and the side that is out takes its turn, two rolling, and the rest at various posts waiting to catch the ball or go after it when struck, and return it to one of the two rollers.

This is the simple Cricket of the country boys, and a most delightful exercise it affords.

## ARCHERY.

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ALTHOUGH no longer useful as a military exercise, Archery is still much in vogue, keeping up the associations of a brilliant antiquity. So lately as the year 1753, targets were erected during the Easter and Whitsuntide holidays in Finsbury Fields, when the best shooter was styled "Captain," for the ensuing year, and the second, "Lieutenant." For the purposes of war, the bow has been superseded by fire-arms, as it is by no means so certain of aim, for moisture and the prevalence of wind are almost fatal to the use of this instrument, besides that its range is comparatively limited. In many parts of South America the bow is still used, and is eight feet and a half in length, the arrows being about six feet and a quarter in length. The natives use this apparently unwieldy instrument with great skill.

### THE BOW.

The archer must choose a bow adapted to his height and strength, as by selecting one suited to a stronger person, he will find this delightful exercise become a toil, and he will

be prevented hitting the mark. The bow is flat outside, called the back, and the inside part, called the belly, is round. This part is bent inward. If the bow be pulled the reverse way it will break. It is always to be strung with the round part inward, however it may be bent when unstrung.

### ARROWS.

Arrows must always be in length and height proportioned to the bow with which they are intended to be used. They vary according to the fancy of the archer, and are used either blunt or sharp; some are made to taper from the pile to the feathers, and some *vice versâ*; and some are made thickest in the centre; but those first mentioned are the most to be preferred. The notches that fit to the string of the bow should be cased with horn, and they must fit with great exactness, not being too tight nor too loose. Three turkey or gray goose feathers are affixed to arrows; one of these, generally of a different colour from the other two, and called the cock feather, must be placed uppermost on the string.

### THE STRING.

To prevent the string from being weakened by friction, that part of it which receives the notch of the arrow is whipped with silk; if this should come off, it must be re-

whipped at once, or the string in all probability will break, and frequently the bow at the same time. A string should never be permitted to remain twisted or ravelled; it must be thrown on one side and re-twisted and waxed, before it is used again. In stringing the bow, the string must always be from the centre of the bow proportionate to its length; for instance, a bow five feet long should have the string about five inches from the centre.

#### THE QUIVER.

The quiver is usually made of wood or leather, sometimes tin, and is seldom worn except in roving.

#### THE TASSEL.

The tassel is used for cleaning the arrow from dirt, which when it enters the ground may adhere to it; for if it were allowed to remain, it would render the course of the arrow untrue, and also impede its flight. So that it may be always at hand, it is suspended on the left side of the archer.

#### THE GLOVE.

The glove has three finger stalls, which should not project over the tops, nor cover the first joint. It has also a back thong, and a wrist-strap to fasten it, and is worn on the right hand, and its purpose is to prevent the fingers from being hurt by the string.



## THE BRACE.

The brace is to afford protection to the left arm from being injured by the string, for without this, in all probability the archer would be prevented shooting for any length of time. It is made of stout leather, having a very smooth surface, which should be kept continually greased, that the string may meet with no impediment in gliding over it. It frequently happens that the archer's arm is considerably and dangerously bruised by the bow string, by not paying proper and careful attention to the above rule.

## THE BELT, POUCH, AND GREASE-BOX.

The belt buckles round the waist, the pouch being suspended on the right side, and the grease-box from the middle. The grease-box contains a composition for greasing the finger of the shooting gloves, and the brace when occasion may require it. The pouch is intended to hold the arrows required for immediate use in target shooting.

## THE ASCHAM.

The Ascham is a case, containing compartments and drawers for the reception of all the necessary accoutrements of the archer.

## BUTTS.

Butts are artificial mounds of turf, built according to the fancy of the archer. They are generally made about seven

feet high, eight feet wide, and three feet thick. In the centre of the butt a circular piece of card-board is placed for a mark, varying in diameter according to the distance the archer shoots; for sixty yards, it should be six inches in diameter, and for eighty yards, eight inches; and so on in proportion. He who places the most arrows in the card-board is the winner; and those shot outside the mark are not counted.

#### TARGETS.

Two targets are invariably placed opposite each other, in order to avoid a waste of time in going to fetch the arrows, and returning to a particular spot to shoot from. Targets are made of various dimensions, depending upon distance. They are usually four feet and a half in diameter for 100 yards, and so on in proportion to a less distance. The shot in the gold or centre wins. Each circle (gold, red inner, white and black) has a proportionate value, viz., 10, 8, 6, 4, and the outer white, 1. Some targets are made with a facing of canvas sewn on straw used for the purpose; but they are generally fixed, being too heavy for the archer to carry about: others are made of mill-board for roving, being portable but not so durable. The arrow must be extracted from the ground in the same direction as it entered, and held as near the pile as possible, for by not properly attending

to these instructions you will probably break a great many arrows.

### POSITION.

The position should be erect, firm, and partly side-ways, the face turned towards the mark, but no part of the front of the body; the heels must be a few inches apart, and the head bent forward. The bow is held in the left hand, in a perpendicular position, with the wrist bent inwards, the arrow to be brought towards the right ear, not towards the eye. The arrow must be drawn from the pouch by the middle, and carried over the left side of the bow, under the string, and the notch placed in the string with the dark feather uppermost. While lifting the bow with the left hand, the right should be engaged in drawing the string, using the first two fingers only, and not the thumb. Take the aim when the arrow is three parts drawn; and when it reaches the head, it should be let fly, or else the bow may snap. Bad attitudes in archery are extremely inelegant, and even ridiculous, and also will be found to impede the archer's success; therefore, your first study must be to acquire an easy and proper position.

### ROVING.

Roving will be found a very pleasant exercise, and by

some is preferred to target-shooting. The mark should be some conspicuous object, such as a bush or tree. If an arrow is within two bows' length of the mark, whatever it may be, then it counts one, seven or ten being the game. The one shooting nearest, has the privilege of fixing the next mark. Blunt-headed arrows are the best for this style of shooting, as it will be found difficult to extract the sharp-headed ones, if firmly driven into a tree, without breaking them or cutting the wood away around the arrows. They are not restricted to space, but may rove from field to field, taking care to see that there is no one near the mark they shoot at, for fear of some accident, particularly when using sharp-headed arrows.

#### DISTANCE, OR FLIGHT SHOOTING.

Flight shooting does not require any particular aim, and therefore does not improve a young archer wishing to excel as a marksman. It consists merely in shooting to as great a distance as possible, and of course the one shooting farthest scores one, seven or ten being the game, as agreed upon. This kind of shooting has a very injurious effect upon the bow, rendering it more liable to be broken than at any other kind of shooting with the long bow.

#### CLOUT SHOOTING.

When butts or targets cannot be set up near home, clout shooting may be practised. The clout is sometimes made

*J. Smith*





of paste-board, and sometimes of white cloth fastened upon a stick. All arrows that fall within two bows' length of the mark, score one, and seven or ten is the game.

## STRINGING THE BOW.

This is a very difficult operation, and requires a good deal of practice to perform it well. In order to make the following directions more simple, it may be well to state, that the upper end of the bow is the one which has the long bone, and the other with the short bone is called the lower end, and the middle of the bow is generally called the handle.

Turn the flat side of the bow towards your body, and take the upper end of it in your left hand, placing the other end on the ground, against the inside of the right foot. Having put the eye of the bowstring above your left hand, catch the bow by the handle and pull it up with considerable force, at the same time move the left hand upwards, till the eye of the string is placed completely into the nock. For the sake of enabling you with greater ease to move up the eye of the bowstring, you should press the wrist of the left hand firmly against the bow, as that will allow you to work the fingers gradually upwards. You will easily observe the advantages of this ; for, when the string tightens, as the eye approaches the nock, you will find it necessary to use every stratagem in addition to your whole strength.

In unstringing the bow, you place the same end on the ground as you did when stringing it: but as you now want to undo what you did before, you must reverse the position of the bow by turning the string upwards: you then slacken the string, by pressing the hand against the bow till you are enabled to lift the eye out of the nock, which you can easily accomplish with the thumb.



## ANGLING.

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THERE appears to be some enduring charm connected with this delightful summer sport, for we find, that many pursue it with as much enthusiasm in a "good old age," as ever they did in their "boyish days." This amusement is in fact such a universal favourite, that there is no particular age or class that can be said to follow it, as is the case with many other sports; for it is enjoyed equally by the old and the young, by the professional man and the man of business; by the military man and by the statesman; and each, as he has the time and opportunity, studies it with more careful attention. And yet we cannot help wondering why angling should be so eagerly pursued by those of all ages and professions, when we remember that it demands a greater amount of patience and perseverance than is required in the pursuit of any other sport. We have heard many reasons given for this; but as it would occupy too much space to enumerate them all here, we shall give only the general conclusion at which we ourselves have arrived, viz., there is so much variety connected with it, from first to last, that many different dispositions find something in it to attract them. Some will

take as much delight in arranging the flies in their pocket-book, as others do when enjoying the sport on the banks of a river; while others find their pleasure in adjusting the hooks on the line, and otherwise preparing the rod. Our young friends will find full directions given in the following pages:—

### RODS.

Your first care will be to provide yourself with good rods, lines, floats, and hooks, as almost every fishing station requires something different. A rod of bamboo (with three or four tops of different lengths) about eight or ten feet in length will be found the most serviceable, and it is necessary that it should be fine and taper, with rings for a running line. This description of rod is the best you can get for punt-fishing, care being taken to choose it light and elastic. Hickory rods may be procured very cheap, and are quite good enough for "little boys." Fly rods are much lighter and more elastic, and should spring well from the butt-end to the top.

The rod must be kept where it will not get damp, as that will rot it; nor must it be kept in too dry a place, for that will crack it. In putting your rod together in warm weather, do not wet the joints too much, or else you will find it difficult to separate them, as they will stick if you wait till they dry; and in using force to get them asunder you may strain your rod.

## LINES.

The best lines are those commonly called "gut" and "hair;" the latter for fine clear water: they should be chosen round and even: other lines are made of plaited silk. Always purchase them at a shop, until you have gained sufficient experience to make them yourself. This will also apply to

## HOOKS.

In choosing them, see that the barb is of a good length, the points sharp, and that the gut or hair is round and even. They are numbered for convenience, to distinguish them or the fish they are intended to take.

## FLOATS.

Cork or reed are the best for a running stream, duck quills, or porcupine, for pond fishing. Small shot are the best to poise the float, as it is better to have a greater number of shot in preference to a few large ones.

## BAITS.

The lob-worm is a good bait for salmon, trout, perch, chub, and eels; and is to be found with the dew-worm in loamy soils, or fallow fields newly ploughed. Gilt tails, or brandlings, and red worms are to be found in old dung-hills, hot-beds, &c., and are good bait for tench, perch, bream, and gudgeon, when well scoured, which is done by placing

them in moss for a few hours. The oak-worm, cabbage-worm, canker-worm, and colewort-worm are to be found on the leaves of trees, plants, &c., and are good bait for chub, trout, roach, dace, or tench. Maggots or gentles are readily taken by all kinds of fish; they must be kept in wheat bran to scour them. Minnows, dace, bleak, perch, &c., are good bait for pike. Greaves are a good bait for barbel, roach, chub, and dace. The wasp grub, and the grasshopper, are eagerly taken by almost any fish in clear streams about mid-water.

#### ARTICLES REQUISITE FOR ANGLERS.

Hooks of various sizes; floats; lines; caps, for floats; split shot; gentle box; worm bags; a plummet, for taking the depth; landing net; clearing ring; disgorgers; winches for running line; pan, for live bait, &c. The lines should be four yards long.

#### SALT WATER ANGLING.

At the mouths of rivers flowing up from the sea, piers, &c., whiting, plaice, turbot, &c., may be taken. Bait with shrimps, gentles, or red worms at the mouth of rivers; and when angling from a boat or pier, &c., a raw crab, a piece of whiting, or two or three red worms. The tackle necessary will be a strong rod, good line leaded, large hook, and cork float.

## OBSERVATIONS.

For bottom fishing care should be taken properly to plumb the depth without disturbing the water. When the water is not deep, keep as far from it as you can. The use of fine tackle will enable you the sooner to become proficient. Do not lose your patience if you do not at once meet with the success you anticipated, or if your tackle breaks, but endeavour to repair it. In close weather, or with a gentle rain, fish will bite best; also with a gentle wind from the south-west. Fish will seldom bite with a north wind, except in sheltered places. Keep the sun in your face, if possible, as your shadow will frighten the fish. If you should hook a good fish, keep your rod bent, or he will break your line, or his hold. Never attempt to land a large fish by laying hold of the line, but always have a landing net prepared. In the morning early, or after five in the evening, are the best parts of the day for angling. Always keep your tackle neat and clean, and they will be ready when required. Take care to be well clad, and wear thick-soled shoes, or you may take cold. If you should fish in company with any one, let there be a distance of forty yards between you. Fish as close to the bank as you can. Patience in this, as in every pursuit of life, is particularly essential, for with perseverance, success must eventually attend you.

## SWIMMING.

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THE many advantages of swimming are too generally appreciated, to require that we should enter here into any lengthened recommendation of the art. It may be sufficient to draw attention to the fact, that those who cannot swim, invariably express great regret for not having learned: while those who can, always speak of it with evident feelings of pleasure and satisfaction. These facts are sufficient proof of the high and universal estimation in which it is held, and we would earnestly advise our young friends, not to lose any opportunity of acquiring an art, the practice of which is so conducive to the health and vigour of the body, and is frequently the means of saving not only our own lives, but the lives of others.

### TO BEGIN TO LEARN TO SWIM.

To put yourself in a right posture for swimming, lie down gently on your face, keep your head and neck upright, your breast advancing forward, and your back bending; withdraw your legs from the bottom, and immediately stretch

them out in imitation of a frog, strike out your arms forward, and spread them open, then draw them in again towards your breast; strike forward, make use first of your feet, then of your hands, as many strokes as you can, and you will find this way easy and pleasant. I have been used to persuade those whom I have taught to swim, not at all to fear lying along the water when they know the bottom. It will sometimes happen that you will drink down some water, but that ought not to discourage you; nor need you fancy to yourself that you are not as capable of learning and swimming as well as others, for the same thing happens almost to all beginners; besides, it is common, at first learning, in lying along the water to sink down, and be almost stifled in holding one's breath. It is usual at first, for these reasons, to administer sundry helps: as, to hold up their chins, or give them a bundle of corks, or bladders, which are the best helps for young beginners.

Take special care that the water is not higher than your breast, nor shallower than up to near your waist.

#### TO RETURN BACK AGAIN IN SWIMMING.

To turn back, you must turn the palm of your right hand outward from you, and strike out the arm the same way, and do exactly the contrary with your left hand and arm, striking that inwards the contrary way, embracing, as it were, the water on that side.

### TO FLOAT OR SWIM WITH THE FACE TOWARD THE SKY.

When you are upright in the water, lie down on your back very gently, elevate your breast above the surface of the water, and in the mean while keep your body always extended in the same right-line, your hands lying on your stomach, striking out and drawing in your legs successively, and govern yourself accordingly. The best way to begin will be by the assistance of some one's hand, or a bundle of corks, or bladders; you have nothing to do but to lie down gently, and take especial care that you do not, through fear, put down one of your legs to feel for the bottom, for you need not fear sinking, but such a motion of the foot is the way to make you do so.

### HOW TO TURN IN THE WATER.

To turn easily you must incline your head and body to the side you would turn to, and at the same time move and turn your legs after the same manner, as you would do to turn the same way on land; this hinders and stops the motion of your body forwards all at once.

If you will turn to the left, you must turn the thumb of your right hand towards the bottom, and with the palm open, but somewhat bent, drive off the water forward from that side, and at the same time, with the left hand open, and fingers close, drive the water on that side backwards,



and at once turn your body and face to the left. If you would turn to the right, you must do just the same thing contrariwise.

#### THE TURN CALLED RINGING THE BELLS.

If you swim on your face, you must at once draw in your feet, and strike them forwards, as you did before backwards, at the same time striking out your hands backwards, and putting your body in an upright posture.

If you swim on your back, you must at once draw in your legs towards your back, and striking them down towards the bottom, cast your body forward till you are turned on the face: but you must take heed that you have water sufficient, and that there are no weeds at the bottom, which have sometimes proved fatal to the best swimmers.

#### ANOTHER WAY OF TURNING.

If you swim on your face, and would turn to the left, you must extend your right hand and arm as far out before you as you can, and turn your face, breast, and whole body to the left, lifting up your right hand towards the top of the water, and you will find yourself on your back; and from your back you may turn again on your face, and so on as often as you please. That these changes of posture may be performed with speed and agility, you must take care to keep your legs close together, and your arms stretched out before your breast, but not separated from one another.

## TO SWIM BACKWARDS.

When lying on the back you push yourself onward with your feet and legs; but to do the contrary, and advance forward, you must, lying always on the back, keep the body extended at full length in a straight line, the breast inflated, so that that part of the back which is between the shoulders must be concave (or hollow,) and sunk down in the water, the hands on the stomach. Being, I say, in this posture, you must lift up your legs one after another, and draw them back with all the force you can towards your back, letting them fall into the water, for thus you will return to the place whence you came.

## TO TURN ONE'S SELF LYING ALONG.

It seems at first sight, that to turn one's self, and turn one's self lying along, were the same thing; but to turn lying along, you must keep yourself in a posture extended and lying on the back, the top of your arms close to your sides, turning the lowest joint of your right hand outwards; the legs at a distance from one another, at least a foot, or thereabouts. The soles of your feet turned towards the bottom of the water. In this posture you may turn as you please towards the right or left side. This may be serviceable in several circumstances; for it often happens, that a person swimming on his back, may be forced against a bank, or among weeds; wherefore a ready way of turning

is very proper to avoid those sort of dangers. But, notwithstanding these methods of escape, it is not safe to venture among dangers of this kind, especially weeds; for some time or other one may be caught. There is another way of disengaging one's self from weeds, which I will show under the following head.

## TO MAKE A CIRCLE.

To perform this, the body lying on the back, if you would begin to turn from the right to the left, you must first sink your left side somewhat more towards the bottom than the other, and lift out of the water your legs successively, first the left, then the right, and at each of these motions advance your legs onwards about a foot each, towards the left side, your head remaining still in the same place; the froth on the surface of the water will note the parts of the circle you have described. In the practice of it you must take care not to elevate your feet too high in the air, for that would sink down the head in the water; nor to strike the water too hard with the feet, as it causes a disagreeable noise.

## TO TURN, BEING IN AN UPRIGHT POSTURE.

Being in the water in an upright posture, you may turn and view everything successively round about you. You may see that I am indeed upright, but to make you understand those motions of my feet which you cannot see;—

suppose I wish to turn to the right, in the first place I embrace the water with the sole of my right foot, and afterwards with that of my left; and in the meanwhile I incline my body towards the left; I also draw, as much as I can, the water towards me with my hands, and afterwards drive it off again; I draw it first with my left hand, and then with my right, and having so drawn it towards me, drive it off again.

#### TO ADVANCE, SWIMMING WITH THE HANDS JOINED TOGETHER.

This is one of the first and most simple ways of swimming, and is also very graceful. In the practice of it you hold your hands joined together, drawing them in towards the breast, and successively striking them out again. The two hands remain all the while joined, insomuch that the thumbs and fingers being turned towards the surface of the water, seem to be out of it. Besides the gracefulness of this way of swimming, it is moreover serviceable for traversing or swimming across a heap of weeds, &c., for the hands being thus joined, as it were, in a point, open a passage for you through weeds or reeds, if they chance to oppose you, especially if you take care not to strike your hands out too far.

#### TO SWIM ON YOUR SIDE.

Suppose you swim on your back or face, lower or sink

your left side, and at the same time elevate your right one. In swimming, when you are thus laid, move your left hand as often as you see convenient, without either separating it far from your body, or sinking it, perpetually striking it out, and retracting it, as in a right-line, on the surface of the water.

#### TO SWIM ON THE FACE, HOLDING BOTH HANDS STILL.

This is easily performed in the following manner. You must keep your breast advancing forward, your neck upright on the water, both your hands fast behind your head, or on your back, while in the meantime your legs and thighs push you forward by the same motions you make when you swim on your face.

#### TO CARRY THE LEFT LEG IN THE RIGHT HAND.

This is performed when, in swimming on the face, you lift up your leg, and moving it towards the back, take hold of it with the hand of the opposite side, continuing in the meanwhile to swim with the leg and other hand which are at liberty.

#### TO SWIM LIKE A DOG.

To swim like a dog, you must lift up and depress one hand successively after another, and do the same also with your feet, only with this difference, that with your hands you must draw the water towards you, and with your feet

drive it from you ; you must begin with the right hand and right foot, and afterwards with the left hand and foot, and so successively.

#### TO BEAT THE WATER.

You strike the water with your right and left legs ; the manner of it is very pleasant ; when swimming on the back, at each extension of the legs, lifting them up out of the water one after another, you strike the water so that it rebounds up into the air. Those who are most expert at this, bring their chins towards their breast at each extension. There are some who, not satisfied with going so far only, to perform the business more gracefully, lift up their legs much higher than others, strike the water at each extension, sometimes with the right leg, sometimes with the left, at the same time turn the whole body. This will be found most agreeable. To perform this, you must keep your body extended on your back, expand or inflate your breast, and keep it almost out of the water, the palms of both your hands extended and turned towards the bottom, for it is the office of the hands to keep up the body while you strike and open your legs ; but if, at the same time, you wish to beat water, and turn yourself, in that case, supposing your right leg is up out of the water, you must strike the water with that, and at the same time lift up the left leg, and by the same action turn your whole body.

## TO KEEP ONE FOOT AT LIBERTY.

These easy ways of swimming seem more for diversion than advantage; yet, notwithstanding, there is not one of them but what may be serviceable in some of those numerous rencounters which happen to swimmers; as, for example, this may serve to disengage one's feet from weeds. He turns himself sometimes to the right, sometimes to the left, having always one leg up out of the water, looking about him, bringing in his chin always towards his breast. It is more difficult than it seems to be at first sight; for if the breast is not inflated, the palms of the hands extended, and turned downwards towards the bottom, and if the other leg is not employed in the water, your head immediately sinks down. The address or management of it is difficult; but the recompense, when learned, is satisfactory and very useful.

## TO SHOW BOTH FEET OUT OF THE WATER.

One may swim holding both feet out of the water, and this is very easy; you may also not only remain so in one place, but also make advances forward. You must place yourself on your back, and bend the small of it contrariwise to what is practised in other ways of swimming; your hands must be on your stomach, the palms of them open, moving them to and fro, like oars, which must sustain your body while your feet are down. This way of swimming

will serve to show you whether your feet are clean or not, after having taken them from the bottom.

### SUSPENSION BY THE CHIN.

You cannot easily imagine how this manner of swimming is performed. To make you comprehend it you are to remember, that when you swim on your back you lie still, your legs being extended; when you find yourself in that posture, you must let your legs go down or sink; and when they come to be perpendicular to the bottom, you must take them up again, bending your knees, and inflating your breast: and as to the arms and hands, whereof the back parts lie flat on the water by the shoulders, you must sometimes extend them on one side, sometimes on the other, sometimes shut them, turning the palms towards the bottom, the fingers close to one another, holding your chin as upright as possible. This way, which seems so surprising, is sometimes very useful: suppose, at any time, the ice should happen to break under your feet, this way will be of vast advantage to secure yourself from the danger.

### TO TREAD WATER.

By this way you remain upright in the water without making any motion with your hands, only you move the water round with your legs from you, the soles of your feet being perpendicular to the bottom. This way of swimming





*Thornes*

*Avery & Co*



is very advantageous, for it gives us the free use of the hands.

## CHANGING HAND AND FOOT.

With the right hand you hold the left foot, and contrariwise ; but you must change these holds by a speedy letting or striking down of the foot held up. This may be useful for taking off weeds from the legs.

## TO CREEP.

The action of swimming in man is very like the motion of creeping in reptiles ; as, suppose a snake, for example, which, resting or stopping first, with his fore parts, draws the rest of the body forwards ; and it is a way very serviceable to get clear of weeds. To practise it, being on the face, you cast your hands forward, and your feet softly backward, but close together, and thus you advance, extending your arms and hands as far from your breast as possible, your fingers close, and the palms of your hands a little bent, turned towards the bottom ; for being in this posture, if you draw towards your breast with your hands and arms the water that is before you, by that you give time to the rest of your body to advance farther, and to disengage yourself from the weeds, if you are entangled in them, which **must** not be done with too much haste or force.

## TO SIT IN THE WATER.

You must take both your legs in your hands, draw in your breath, and so keep your breast inflated; your head upright, and lifting up successively your arms and legs, by that motion sustain yourself.

## TO SWIM HOLDING UP YOUR HANDS.

While you swim on your back, it is easy to put your hands to what use you please; but it is difficult to hold them upright, and swim at the same time too. It would appear at first sight as if this were the most easy method we have yet taught. You must take care lest, while you lift up your arms, the thorax or breast be not contracted, for if so you sink. The whole art in this way of swimming, consists in heaving up the breast as high, and keeping it inflated as much as possible, while your arms are held.

## THE LEAP OF THE GOAT.

It is called so by reason you imitate the leaping of goats in the motion of the feet. To perform it you must have both courage and strength. You must keep your breast inflated, and strike with both your hands the water on each side, by thick short strokes, three or four times, but more forcibly the last time than the others: while you are doing thus, you must lift your feet up quite out of the water, and rub them one against the other, as you see commonly done

in the cutting of capers. This is one of the most difficult, the most ingenious pieces of art belonging to swimming, and when you have arrived at it, you may say you have mastered one of the most difficult points in the whole art; for it is as difficult as to swim under water, to which there is required a great deal of artificial management; which now I come to show. The first step is to learn to dive.

#### TO DIVE.

If men sink to the bottom of the water, it is their own fault; there is not only occasion for force, but also art to do it safely. The first way of doing it is to begin with your feet touching the bottom; then afterwards rise up, your head bowed down, so that your chin must touch your breast; the crown of your head being turned towards the bottom, holding the back of your hands close together, right before your head, and sinking or striking them down first with all the swiftness and exactness you can: thus you may dive to the bottom.

#### THE PERPENDICULAR DESCENT.

This is for those who leap from any height into the water, and is performed by taking a leap a little forward, and sometimes upward, that your head may be perpendicularly downward. When you have very deep water, it cannot be performed after any more ready method, because of the

difficulty of long holding one's breath. However, it is seldom put in practice by reason of the dangers which attend it.

#### TO SWIM UNDER WATER.

You first of all dive down ; the two hands must be turned back to back, and close to one another ; after which you must extend them with all the swiftness you can, your thumbs turned upwards, and your fore-fingers towards the bottom ; you may have occasion to swim thus, when you are to seek for anything at the bottom of the water ; also to help one in danger of being drowned. But in this last case, you must take heed not to come too near to any one in that danger ; for if such a one takes hold of you, you are certainly lost.

To proceed, in that case, safely, you must keep ten or twelve feet off : your best way will be not to lay hold of him till he is quite sunk down, and has lost the use of his sight ; and if you have observed the place where he is, you may endeavour to take hold of him by the hair, and so draw him on your back, always taking care that he does not lay hold of you, or otherwise hamper you ; you may thus draw him to some shallow place

TO COME TO THE TOP OF THE WATER, AFTER DIVING.

After you are at the bottom, you may return with the same facility; which is performed much after the same way as we have taught before, to turn one's self in the water; the person who swims with one of his hands extended must push from him, with his palm, the water which is before him, and with the cavity of the other palm drawing towards him the water which is behind him; when your hand is extended as far as it can be, the fingers of the hand so extended, and the palm of that turned outwards, ought to shut or clench; the perfection of this way you will see as follows:—

IN SWIMMING UNDER WATER, TO MAKE A CIRCLE.

When swimmers go to search for anything in the water, they swim round about the place where the thing was cast in, if they do not find it immediately; by this sort of address they can take up the least thing that is at the bottom. The manner of making this compass or circle is thus: if you would begin the circle from the right hand, and end it at the left, you must grasp or embrace the water with both your hands from the right to the left, and exactly contrary if you would turn the other way; but when you have dived perpendicularly down, and cannot see what you want to find, you will be obliged to take such a compass, but do not go so far as to lose the light; for when that once begins to

fail you, it is a sign you are either too deep, or under boat, or shore, or something else that intercepts the light. You must always take heed of venturing into such places, and if you should find yourself so engaged, call to mind whereabouts, or which way you came thither, and turn back the same way, looking upwards for the light; for you may see it a great way off; above all take heed you do not breathe under the water. In case you are afraid that an enemy should lay wait for you when you come up again, you must have recourse to the agility of the dolphin.



## SKATING.

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IF we may judge of the popularity of the different sports and amusements by the amount of danger which we see incurred in their pursuit, we should say that none stands so high in public favour as Skating. Like most of our other amusements, it is difficult to ascertain much about its origin, but we have no doubt that it was at first practised more from necessity than as a recreation. Many feats and graceful evolutions may be performed on the ice by those who have had much practice in Skating.

Skating is the art of balancing the body, while, by the impulse of each foot alternately, it moves rapidly upon the ice.

### CONSTRUCTION OF THE SKATE.

The wood of the skate should be slightly hollowed, so as to adapt it to the ball of the foot; and as the heel of the boot must be thick enough to admit the peg, it may be well to lower the wood of the skate corresponding to the heel, so as to permit the foot to regain that degree of horizontal

position which it would otherwise lose by the height of the heel : for the more of the foot that is in contact with the skate, the more firmly will these be attached.

As the tread of the skate should correspond as nearly as possible with that of the foot, the wood of the skate should be of the same length as the boot or shoe.

The irons should be of good steel, well secured in the wood ; and should pass beyond the screw at the heel nearly as far as the wood itself ; but the bows of the iron should not project much beyond the wood.

If the skate project much beyond the wood, the whole foot, and more especially its hind part, must be raised considerably from the ice when the front or bow of the skate is brought to bear upon it ; and, as the skater depends upon this part for the power of his stroke, it is evident that that must be greatly diminished by the general distance of the foot from the ice.

In short, if the skate be too long, the stroke will be feeble, and the back of the leg painfully cramped ; if it be too short, the footing will be proportionably unsteady and tottering.

As the position of the person in the act of skating is never vertical, and is sometimes very much inclined, and as considerable exertion of the muscles of the leg is requisite to keep the ankle stiff, this ought to be relieved by the lowness of the skates.

Seeing, then, that the closer the foot is to the ice the less is the strain on the ankle, it is clear that the foot ought to be brought as near to the ice as possible, without danger of bringing the sole of the shoe in contact with it, while traversing on the edge of the skate. The best height is about three quarters of an inch.

The iron should be about a quarter of an inch thick.

The more simple the fastenings of the skate are, the better. The two straps, namely, the cross strap over the toe, and the heel strap, cannot be improved, unless, perhaps, by passing one strap through the three bores, and so making it serve for both.

Before going on the ice, the young skater must learn to tie on the skates, and may also learn to walk with them easily in a room, balancing alternately on each foot.

#### DRESS OF THE SKATER.

A skater's dress should be as close and unencumbered as possible. Large skirts get entangled with his own limbs, or those of the persons who pass near him : and all fulness of dress is exposed to the wind.

Loose trousers, frocks, and more especially great coats, must be avoided ; and, indeed, by wearing additional under-clothing, they can always be dispensed with.

As the exercise of skating produces perspiration, flannel

next the chest, shoulders, and loins, is necessary to avoid the evils produced by sudden chills in cold weather.

The best dress for this exercise is what is called a dress-coat buttoned, tight pantaloons, and laced boots (having the heel no higher than is necessary for the peg), which hold the foot tightly and steadily in its place, as well as give the best support to the ankle; for it is of no use to draw the straps of the skate tight if the boot or shoe be loose.

#### PRELIMINARY AND GENERAL DIRECTIONS.

Either very rough or very smooth ice should be avoided

The person who for the first time ventures on the ice, must not trust to a stick. He may make a friend's hand his support if he requires one; but that should be soon relinquished, in order to balance himself. He will probably scramble about for half an hour or so, till he begins to find out where the edge of his skate is.

The following directions will be useful :

The beginner must be fearless, but not violent: not even in a hurry. He must not let his feet get far apart, and must keep his heels still nearer together. He must keep the ankle of the foot on the ice quite firm; not attempting to gain the edge of the skate by bending it, because the right mode of getting to either edge is by the inclination of the whole body in the direction required; and this inclination should be made fearlessly and decisively. He must

keep the leg which is on the ice perfectly straight; for though the knee must be somewhat bent at the time of striking, it must be straightened as quickly as possible without any jerk. The leg which is off the ice should also be kept straight, though not stiff, having an easy though slight play, the toe pointing downwards, and the heel being kept within from six to twelve inches of the other. He must not look down at the ice, nor at the feet, to see how they perform. He may at first incline his body a little forward, for safety, but must hold his head up, and see where he goes. He must keep his person erect, and his face rather elevated than otherwise, but not affectedly. When once off, he must bring both feet up together, and strike again, as soon as he finds himself steady enough. While skating, he must rarely allow both feet to be on the ice together. The position of the arms should be easy and varied; one being always more raised than the other, this elevation being alternate, and the change corresponding with that of the legs: that is, the right arm being raised as the right leg is put down, and *vice versâ*, so that the arm and leg of the same side may not be raised together. The face must be always turned in the direction of the line intended to be described. Hence, in backward skating, the head will be inclined much over the shoulder; in forward skating, but slightly. All sudden and violent action must be avoided. Stopping may be caused by slightly

bending the knees, drawing the feet together, inclining the body forward, and pressing on the heels. It may also be caused by turning short to the right or left, the foot on the side to which we turn being rather more advanced, and supporting part of the weight.

#### THE ORDINARY RUN, OR INSIDE EDGE FORWARD.

The first attempt of the beginner is to walk, and this walk shortly becomes a sliding gait. This is done entirely on the inside edge of the skate. The first impulse is to be gained by pressing the inside edge of one skate against the ice, and advancing with the opposite foot. To effect this the beginner must bring the feet nearly together, turn the left somewhat out, and place the right a little in advance, and at right angles with it: lean forward with the right shoulder, and at the same time move the right foot onwards, and press sharply, or strike the ice, with the inside edge of the left skate, care being taken instantly to throw his weight on the right foot.

While thus in motion the skater must bring up the left foot nearly to a level with the other, and may for the present proceed a short way on both feet. He must next place the left foot in advance in its turn, bring the left shoulder forward, inclining to that side, strike from the inside edge of the right skate, and proceed as before. Finally, this motion has only to be repeated on each foot alternately, gradually

## THE FORWARD ROLL, OR OUTSIDE EDGE. 111

keeping the foot from which he struck longer off the ice, till he has gained sufficient command of himself to keep it off altogether, and is able to strike directly from one to the other, without at any time having them both on the ice together.

Having practised this till he has gained some degree of firmness and power, and a command of his balance, he may proceed to

### THE FORWARD ROLL, OR OUTSIDE EDGE.

This is commonly reckoned the first step to figure skating, as, when it is once effected, the rest follows with ease. The impulse for the forward roll is gained in the same manner as for the ordinary run ; but, to get on the outside edge of the right foot, the moment that foot is in motion, the skater must advance the left shoulder, throw the right arm back, look over the right shoulder, and incline the whole person boldly and decisively to that side, keeping the left foot suspended behind, with its toe closely pointed to the heel of the right. As he proceeds he must bring the left foot past the inside of the right, with a slight jerk, which produces an opposing balance of the body ; the right foot must quickly press, first on the outside of the heel, then on the inside of its toe ; the left foot must be placed down before it, before it is removed more than about eight or ten inches from the other foot ; and, by striking outside to the left, and giving

at the same moment a strong push with the inside of the right toe, the skater passes from right to left, inclining to the left side, in the same manner as he did to the right. The skater then continues to change from left to right, and from right to left in the same manner. He must not at first remain long upon one leg, nor scruple occasionally to put the other down to assist. And throughout he must keep himself erect, leaning most on the heel.

The Dutch travelling roll is done on the outside edge forward, diverging from the straight line no more than is requisite to keep the skate on its edge.

The cross roll or figure 8 is also done on the outside edge forward. This is only the completion of the circle on the outside edge; and it is performed by crossing the legs, and striking from the outside instead of the inside edge. In order to do this, as the skater draws to the close of the stroke on his right leg, he must throw the left quite across it, which will cause him to press hard on the outside of the right skate, from which he must immediately strike, at the same time throwing back the left arm, and looking over the left shoulder, to bring him well upon the outside of that skate. By completing the circle in this manner on each leg the 8 is formed, each circle being small, complete, and well-formed before the foot is changed.

The Mercury Figure is merely the outside and inside forward succeeding each other on the same leg alternately,



by which a serpentine line is described. This is skated with the force and rapidity gained by a run. When the run is complete, and the skater on the outside edge, his person becomes quiescent, in the attitude of Mercury, having the right arm advanced and much raised, the face turned over the right shoulder, and the left foot off the ice, a short distance behind the other, turned out and pointed.

#### FIGURE OF THREE, OR INSIDE EDGE BACKWARD.

This figure is formed by turning from the outside edge forward to the inside edge backward on the same foot. The head of the 3 is formed like the half circle, on the heel of the outside edge; but when the half circle is complete, the skater leans suddenly forward, and rests on the same toe inside, and a backward motion, making the tail of the 3, is the consequence. At first the skater should not throw himself quite so hard as hitherto on the outside forward, in order that he may be able the more easily to change to the inside back. He may also be for some time contented with much less than a semicircle before he turns. Having done this, and brought the left leg nearly up to the other, the skater must not pass it on in advance, as he would to complete a circle, but must throw it gently off sideways, at the same moment turning the face from the right to the left shoulder, and giving the whole person a slight inclination to the left side. These actions throw the skater upon

the inside of his skate ; but as the first impulse should still retain most of its force, he continues to move on the inside back, in a direction so little different, that his first impulse loses little by the change. If unable to change the edge by this method, the skater may assist himself by slightly and gently swinging the arm and leg outward, so as to incline the person to a rotary motion. This swing, however, must be corrected as soon as the object is attained ; and it must generally be observed, that the change from edge to edge is to be effected merely by the inclination of the body, not by swinging. When the skater is able to join the ends of the 3, so as to form one side of a circle, then by striking off in the same manner, and completing another 3, with the left leg, the combination of the two 3's will form an 8. In the first attempts the 3 should not be made above two feet long, which the skater will acquire the power of doing almost imperceptibly. He may then gradually extend the size as he advances in the art. Though backward skating is spoken of, the term refers to the skate only, which in such cases moves heel foremost, but the person of the skater moves sideways, the face being always turned in the direction in which he is proceeding.

#### OUTSIDE EDGE BACKWARDS.

Here the skater, having completed the 3, and being carried on by the first impulse, still continues his progress in

the same direction, but on the other foot, putting it down on its outside edge, and continuing to go backwards slowly. To accomplish this, the skater, after making the 3, and placing the outside edge of his left foot on the ice, should at once turn his face over the right shoulder, raise his right foot from the ice, and throw back his right arm and shoulder. If, for a while, the skater is unable readily to raise that foot which has made the 3, and leave himself on the outside of the other skate, he may keep both down for some distance, putting himself, however, in attitude of being on the outside only of one skate, and gradually lifting the other off the ice, as he acquires ability. When finishing any figure, this use of both feet back has great convenience and beauty. Before venturing on the outside backward, the skater ought to take care that the ice is clear of stones, reeds, &c., and must also be certain of the good quality of his irons. When going with great force backward, the course may be deflected so as to stop by degrees; and, when moving slowly, the suspended foot may be put down in a cross direction to the path.

Such, then, are the four movements of which alone the skate is capable: namely, the inside edge forward; the outside forward; the inside back; and the outside back; in which has been seen how the impulse for the first two is gained, and how the third flows from the second, and the fourth from the third. By the combination of these ele-

ments of skating, and the variations with which they succeed each other, are formed all the evolutions in this art.

The Double Three is that combination in which the skates are brought from the inside back of the first three to the outside forward of the second. Here the skater, after having completed one 3, and being on the inside back, must bring the whole of the left side forward, particularly the leg, till it is thrown almost across the right, on which he is skating. This action brings him once more to the outside forward, from which he again turns to the inside back. While he is still in motion on the second inside back of the right leg, he must strike on the left, and repeat the same on that. It is at first enough to do two 3's perfectly and smoothly. Their number from one impulse may be increased as the skater gains steadiness and skill; the art of accomplishing this being to touch as lightly as possible on each side of the skate successively, so that the first impulse may be preserved and made the most of.

The Back Roll is a means of moving from one foot to another. Suppose the skater to have put himself on the outside edge back of the left leg, with considerable impulse, by means of the 3 performed on the right—not bearing hard on the edge, for the object is to change it, and take up the motion on the right foot—this is effected by throwing the left arm and shoulder back, and turning the face to look over them; when, having brought the inside of his left

skate to bear on the ice, he must immediately strike from it to the outside back of the other, by pressing it into the ice as forcibly as he can at the toe. Having thus been brought to the backward roll on the right foot, he repeats the same with it.

The Back Cross Roll is done by changing the balance of the body, to move from one foot to the other, in the same manner as for the back roll. Here the stroke is from the outside instead of the inside edge of the skate; the edge on which he is skating not being changed, but the right foot, which is off the ice, being crossed at the back of the left, and put down, and the stroke taken at the same moment, from the outside edge of the left skate at the toe. As, in the back roll of both forms, the strokes are but feeble, the skater may, from time to time, renew his impulse as he finds occasion, by commencing anew with the 3. The large outside backward roll is attained by a run, when the skater, having gained all the impulse he can, strikes on the outside forward of the right leg, turns the 3, and immediately puts down the left on the outside back. He then, without further effort, flies rapidly over the ice; the left arm being raised, the head turned over the right shoulder, and the right foot turned out and pointed.

## ROWING.

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INDEPENDENTLY of being one of the finest recreations both of youth and manhood, this delightful occupation may be said to be eminently conducive to health. The very fact that, by the exertion necessary for the action of rowing, the muscles of the body are more regularly and equally than usual, brought into play, should be a strong inducement to boys to practise this vigorous pastime, as early and as much as possible. And it should always be remembered, that it need never exceed the bounds of moderation; otherwise, that which should be only an enjoyment, too frequently is considered a task; and it sometimes occurs, that the trifling and temporary bodily fatigue experienced after a little more than ordinary exertion, is magnified ten-fold, and boys no longer derive from rowing, that gratification necessary to its complete enjoyment.

The benefits that result from it are considerable; indeed, the very position the body occupies, while in the act of rowing, is an evidence of its advantages to the general

system as a salutary exercise. The muscular exertion of the arms, leg, and back, is equal, or very nearly so; and the regular motion of the former, not only does not impede respiration, but rather assists it, by producing a corresponding regularity of breathing. Besides this, the chest is well expanded, and this fact alone is the best argument we can adduce in favour of rowing as a healthy amusement, for in and near that region of the body, are situated all those organs which impart life and motion to the human frame; which thus obtains, in time, increased strength. The muscles become more powerful, and capable of enduring greater fatigue, and the whole body naturally imbibes a hardihood and vital energy that gradually increase as youth grows up to manhood, till it, at last, becomes able to endure a vast amount of exertion and labour. Contrast, for an instant, the appearance of a boy, to whom his parents, from mistaken notions of rearing, have denied all open air amusements—compare his sickly features, his colourless eye, the pallor of his thin lip, his vapid expression, and his frequently attenuated frame and disproportionate limbs; with one who has been taught to practise those healthy recreations, which it has been the purpose of this book to inculcate, and what a difference do we not behold. In the latter, the unmistakeable signs of health: that most glorious gift the Almighty has bestowed on man, present themselves.

A warm, rich glow mantles over his cheeks, his eye is bright and clear, his lip full and red, his limbs well developed and admirably proportioned. All, indeed, breathes of a sense of health and enjoyment. And it may be affirmed beyond doubt, that the existence of a boy thus disciplined to bodily exercise, must as nearly approach the perfection of happiness, as it is possible to enjoy on this planet, which is all the "world" to us mortals.

We shall divide our present subject into several heads; first and foremost let us treat of

#### THE BOAT.

The ancients tell us that a straw, or some say the branch of a tree, floating on the water, suggested itself to the mechanical imagination of man, who thereupon, and long ere the use of iron was known, fashioned from the trunk of a tree the first rude boat. The primitive attempt was at first unsuccessful, till it was discovered that by tapering the ends of the boat (those being the parts on which the wind blew with the greatest force), and thus rendering the middle broader than the extreme ends, the boat itself was kept afloat. It would be quite out of place to explain the gradual improvements in the art of boat-building; it must be apparent to all that this branch of mechanics has been brought to the utmost perfection, uniting at once a degree of elegance with safety quite unparalleled. That this primi-



tive method has suggested itself naturally to different races of mankind, is proved by the fact that the North American Indians possessed a light species of canoe and the South Sea Islanders a cocoa nut shallop or pirogue: the design of which they could never have obtained from more civilized nations, because there is ample proof that they possessed these means of crossing rivers, lakes, and even seas, previously to the first visit of the white men. It is easy to imagine how the paddle and its use first suggested itself, and if it was very unlike the elegantly-shaped scull or oar of the present day, no one can deny that the same principle belongs to both. It remained for later years to bring it to perfection and to invent the *rowlocks* of a boat, by which so much additional impetus is obtained by the stroke of the oar, and subsequently the *outriggers*, which are daily increasing in public estimation for their good qualities.

#### IN STARTING

Too much caution cannot be exercised in stepping into a boat, more especially from one to another, at which times accidents frequently occur unless great care is taken to preserve the equilibrium of your body as well as of the boat. That, however, effected, the next care is to push the latter off. This should be done by turning its stern or head towards the tide, and with the aid of a boat-hook, or

if that be wanting, a scull or oar, giving it an impetus till she is fairly afloat.

### SCULLING.

If you are about to row with a pair of sculls, seat yourself in the centre of the boat, or amid-ships, as it is technically termed, so that the boat's equipoise may be equal, and the water may present an equal resistance round the boat. Keep the back, from the shoulders down to the hip, perfectly upright: the feet should be in the middle of the stretcher, and pressed firmly against the footboard, the toes turned outward, and the heels tolerably close together. Do not, previously to making the "pull," or stroke, extend the legs quite, but in bending forward keep the knees inclined, and the former will necessarily be wide apart, so that when the stroke is finished they will close together again, becoming very nearly straight. Hold the sculls by the thinner part of their handles, which must extend or cross over each other in front just sufficiently to allow you, when "pulling home," to bring one hand likewise over the other. Dip the blade lightly in the water till it is entirely immersed; you will then perceive that the moment this is effected the arms and body incline backward, the latter assuming an upright position as the arms remain extended; then pull the scull firmly and rapidly, but without jerking, until the hands reach the chest; nearly the middle is the

best, and with the act of feathering the stroke is terminated. In sculling, we have said, the hands pass over each other, but there is no arbitrary rule as to whether the right hand should pass over the left or *vice versa*; many scientific watermen use the right hand uppermost when rowing *against tide*, and the left hand above when *with tide*. Above all, never forget to keep a good look-out over the shoulder. Most of the accidents, and much of the lamentable loss of life, occur from negligence on this point.

#### PULLING WITH THE OAR.

You seat yourself differently when using the oar, than when sculling. In the former, sit nearer to the gunwale of the boat, which is balanced by the next oarsman sitting at an equal distance from the other gunwale. It is unnecessary to recapitulate the general directions as to position and method of striking, which we have just given under the head of sculling. In holding the oar, you must recollect, when sitting on the starboard side, to clasp the thin part of the handle, close to the end, with your right hand, and with your left the loom, or shoulder of the oar, at the point where it begins to increase in thickness. The body should lean forward from the hips, the back kept straight, and the stroke is made in precisely the same mode as when sculling. After the stroke is made, the back will have lost a little of its perpendicular position, the head being erect; the body

and arms will then regain their natural position, and afterwards be brought quickly forward, on the repetition of the stroke. Your eyes should look "straight ahead," as it is the duty of your coxswain to keep the boat free from danger.

#### FEATHERING.

You will not forget that, previously to pulling, the arms are extended, and the wrists perfectly straight. When the sculls have passed through the water, just at the end of the stroke, the elbows must be lowered, and the wrists raised, so that the back of each hand can be turned towards that part of the arm between the elbow and the shoulder. This is called the fore-arm, and in this mode "feathering" is effected. During the return of the sculls, the hands must be kept in this position, until you are about to begin another stroke, by dipping the former in the water. Then let the sculls be raised a little out of the water, but not too high, otherwise the stroke will be deprived of half its power; and you will not only pull awkwardly, but fall into other faults studiously to be avoided. But be sure to raise the sculls sufficiently high out of the water, or you will probably feather either *under* it or on its surface, and thereby lose the impetus of the stroke, at an unnecessary expenditure of strength.

#### TO BACK WATER.

The method of effecting this important proceeding in

boating tactics is thus performed. Keep the oars or sculls a little beneath the water, the concave or broad portion of the blade fronting you; then push against it with force, and the boat will consequently *recede* through the water; and thus is accomplished what is technically termed "*backing water*."

#### CROSSING.

When a boat is being rowed directly across the stream, and another is advancing towards it, *with the tide* in its favour, the latter must proceed astern of the former.

#### PASSING.

When the channel is narrow, the boat which is overtaken must remain inside, while the boat passing it must take care to keep beyond reach of the other's oars or sculls. This is invariably the regulation, unless it happens that there is more than sufficient space for the advancing boat to retain the inside position without fear of coming in contact with the other's oars or sculls.

#### MEETING.

When one boat is met by another, that one which has the tide in its favour is bound to give way to the other, if there is not sufficient space for both to proceed uninterruptedly. It often occurs that this space is so narrow and confined as

to cause both boats to come in contact with each other. In such a case, each boat's crew must lift their oars or sculls from the rowlocks, either allowing them to drift alongside, or replacing them in the boat—technically called "*unshipping*" them—till the temporary difficulty is overcome.

#### TIDES.

On this head it is scarcely needful to observe more, than that, when rowing with the tide the middle of the stream of course is best, as the current at that point is considerably more rapid than at its sides. When however the tide is against you, it must be evident that the sides of the stream will be more favourable to you, in progress, inasmuch as the current, as we said before, has less influence at those places than at the middle.

#### LANDING.

In order to land or disembark at any particular spot, if the tide is in your favour, let the boat be steered, or guide it yourself when you use no rudder, in a slightly oblique direction towards the place, in order that as you approach it, the stern may be taken down by the current, for it is always better to land stern to tide. On arriving at the place of landing, your first care must be to unship the oars or sculls, and replace them in the boat, their blades forward, and their looms or shoulders aft. Then with the assistance

of the painter or *head-fast*, as it is somewhat more correctly termed, jump ashore, and affix the boat to some object which will insure its security.

### REMEMBER

I. That keeping stroke and time are the two chief points demanding an oarsman's care.

II. That each oarsman while rowing must strictly obey the command of the coxswain.

III. And must also be very particular to take his time from the strokesman, or the rower who sits nearest to the boat's stern.

IV. Then when there is any swell on the water, which is caused as well by the paddle of steamboats, as by rough, windy weather, you cannot be too careful in keeping the boat's bow or head well facing it. The swell of a river is sometimes nearly as dangerous to cutters, &c., as is the heavy ground-swell of the Atlantic to the galleys of a man-of-war, which can seldom live in it.

### AVOID

I. *Throwing up water*.—This is a source of very great annoyance to others in the boat, and should be studiously avoided.

II. *Catching crabs*.—When any one falls backward from the seat because of his scull or oar passing through the water

while attempting to pull, he is said to "catch a crab," and it is of so unpleasant a nature, that the amateur generally overcomes the ill habit as quickly as possible.

III. *Jerking*—for it is a fault to which powerfully-muscular men are peculiarly prone, because instead of bending back the body gradually, and thus by their mere weight partially pulling, they depend solely on their strength of arm and wrist, and generally pull too suddenly and violently. In consequence of the stroke not being continued by falling backward, it is terminated sooner than it should be, and a  *jerk* is the consequence: this destroys the swing of the boat, which should be uniform. But besides this the rower becomes quickly wearied, the propulsive power materially lessened, and it is a source of considerable annoyance to the remainder of the boat's crew.

IV. *Doubling the body*—over the oar at the end of the pull, thereby hindering the advancing forward of the body and arms simultaneously; a feature in good rowing very important.

V. *Slackening the arms too quickly*—which lessens the impetus of the stroke, frequently impedes the progress of the boat.

VI. *Feathering the sculls before they are withdrawn from the water*—or permitting them to be borne along by the boat. By the former you needlessly increase your own exertion, and by the latter you partially stop the boat



These faults will not unfrequently occur when the boat is very light, and draws but a few inches of *water*, and they often happen even in boats of ordinary size and weight. To avoid them, dip the scull deeper at the beginning of the pull.

VII. *Rowing with the back curved*.—This, as we have previously explained, is a very common blemish, and should be avoided, as the speed is very much decreased in consequence.

VIII. *Pulling into the boat*—as it is calculated to rock it, by which, of course, considerable power is lost. This fault arises from holding the sculls so that the hands are too close together.

IX. *Pulling out of the boat*.—This is the effect produced by an unsteady rower, who is apt to roll towards the gunwale of the boat in falling back after pulling, and is amended by sitting nearer to the gunwale. These last two faults are particularly the case with persons ambitious of distinction, and “showing off,” but deficient of ability and power. By the experienced eye, they are however quickly discovered, and a laugh is the only result.

X. *Rowing round*—which is caused by not dipping the sculls or oar in the water sufficiently deep at first. The rower feels that the water does not offer adequate resistance, and thereupon endeavours to deepen the blade of the oar, thus describing the segment of a circle, and bringing the

flat portion of the blade almost perpendicularly to the water—the boat is consequently pressed down by the strain. “Catching crabs” frequently results from this ill habit, which should be cautiously shunned.

XI. *Capping the oar*—or the end of it, with the hands. Independently of its awkward appearance, it gives birth to many of the faults we have previously cited.

XII. *Not keeping stroke*.—It is very different from not keeping time. It is not *working* in the same manner as the stroke oar, even though you may keep time by dropping your oar into the water at the same moment as the strokesman does. This is perhaps the most dangerous fault of all we have enumerated, inasmuch as the entire progress of the boat depends upon the equal and simultaneous efforts of its crew. Remember, therefore, that the pull must begin directly the blade of your oar is thoroughly immersed in the water.

XIII. *Not keeping time*.—The awkwardness of this fault should alone induce you to overcome it as soon as possible. But if you cannot keep time (that is by not dropping your oar into the water simultaneously with the strokesman), you will find yourself unfit to row with others, and they will shun you in consequence.

#### SEA ROWING.

The same general remarks we have given as applicable to

river rowing will also be of service on this head; and we need add nothing else than the following cautions. If there is a swell when landing on the sea-shore, exercise somewhat more care than you would on a river. The boats, however, used on the sea, are always stronger, larger, and better manned; but it is always advisable to watch for a smooth, or temporary abatement of the swell, and as soon as a good opportunity presents itself, seize it, and with united strength pull towards the shore, forcing the boat as high upon the beach as possible. It is then the duty of the bowman to jump ashore with the painter, or headfast, in his hand, and drag the boat beyond the reach of the surf. It is the work of a moment for the crew to unship their oars and lay them in the boat, as previously described, and to jump ashore to render assistance to the bowman if needed. This aid should always be tendered on occasions where the boat is large and heavy, and the surf high.

Somewhat less easy of accomplishment is it to launch a boat from the sea beach. If the swell is rather heavy, and the boat large, the two bowmen should enter the boat ready to use their oars at a moment's notice. The remainder of the crew in equal divisions on each side, should then grasp her gunwale, and propel her bow toward the sea, and in order to do this they are generally compelled to enter the water. Not until she is fairly off shore should they jump in, for the probability would be, that if the swell carried her

back, so that she grounded, and shipped a sea, her head would be turned, and she would be capsized by the next sea before her crew could prevent it. It sometimes happens, too, that even when afloat, her head is turned by reason of her crew's movement not being sufficiently rapid in getting her well off: when this occurs, the two bowmen should proceed to the bow with their oars, or still better, with their boat-hooks, and propel the boat's head from the shore, by forcing them into the strand. Remember that your boat's broadside lying to sea is accompanied by very great danger; the boat's stern should always be kept hard to sea if possible, and it will be found much less difficult to keep it thus, than, when the swell has once turned it shoreward, to regain its head-way to sea.

#### TERMS USED IN BOATING.

*Bow*.—The head of the boat.

*Bow oar*.—The right, or *starboard* oar, nearest the bow of the boat.

*Bowman*.—The man nearest the boat's bow.

*Coxswain*.—He who steers the boat.

*Cut-water*.—The stem, or head's point

*Foresheets*.—The open space towards the boat's head.

*Headfast*.—A rope affixed forward to secure the boat after landing.

*In Bow.*—A direction for the bowman to prepare with his boat-hook to make all clear for shore.

*Out-riggers.*—The modern improvement on rowlocks.

*Bow off.*—The direction given by the coxswain for the oars to be laid, in being unshipped, with their blades forward.

*Rowlocks.*—The interstices made in the boat's gunwale for the insertion of the sculls or oars.

*"Ship" the sculls, or oars.*—To insert them in the rowlocks ready for rowing.

*Stern Sheets.*—The space between the bowman's seat and the stern.

*Stroke oar.*—That which the strokesman uses.

*Strokesman.*—The rower who sits nearest the stern.

*Strokeside.*—The right or "port" side.

*Thowl pins.*—Sometimes used for rowlocks.

*Tiller.*—The rudder.

*Unship sculls.*—The order to take them out of the rowlocks.

*Weather oar.*—So called when it is on that side from which the wind blows.

#### A FEW FINAL REMARKS.

In the preceding hints we have endeavoured to explain, as succinctly as lay in our power, not only the method whereby it is comparatively easy to become an expert rower, but

have recapitulated all those faults which should most studiously be avoided, and those directions cannot, we think, fail to make any one theoretically acquainted with the art of rowing, if he will endeavour to understand and recollect them. The old proverb, "Practice makes perfect," so admirable in itself, is peculiarly applicable in the present instance. The best theory will never make one a master of any art, nor will practice alone effect it. It is by the conjunction of the two, however, that we are enabled to overcome all its obstacles, and to obtain the complete mastery. The difficulties that beset the learner during his first attempts with the scull or oar are manifold, but let him not be disheartened by them. The observance and practice of our directions will soon surmount them. In the mean time, let us advise him to take a few practical lessons from some experienced person, which will considerably facilitate his progress.

And we would seriously impress on each of our young readers the necessity, until they shall have obtained some little knowledge of the art, of not venturing into a boat without some experienced friend or waterman. Many lamentable cases of loss of life have occurred by these premature attempts at rowing. In a little time, with patience and practice, he will, like the "Jolly Young Waterman" himself, be enabled to

"Feather his oars with skill and dexterity."

## RIDING.

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THIS accomplishment, besides being a most elegant and fascinating exercise, may justly be called one of the “businesses of life,” and is besides one of the ambitions to which manhood and boyhood more or less are prone. But we are not about to inflict on our young readers a tiresome dissertation on this subject. The heavier care of endeavouring to explain lucidly, and within our limited compass, the mysteries of riding, presses upon us.

### THE HORSE.

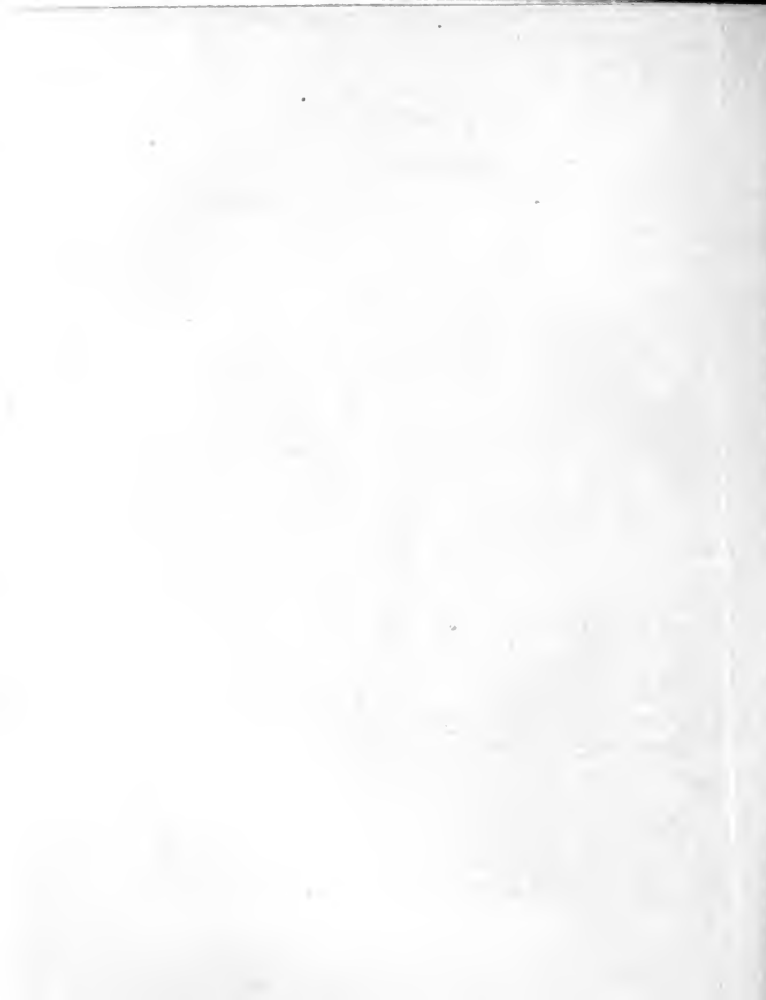
This noble creature, the monarch of domestic animals, has been so frequently and so well described as to need no further eulogy from a pen so humble as ours. Suffice it to say, that for beauty, intelligence, docility, and courage, he is not to be surpassed. To the ancients as well as to ourselves, the noble nature of the horse has endeared him ; and his was a master-spirit who called this pride of Natural History, the “Friend of Man.”

## THE SADDLE

Should be fixed carefully, about an inch, or perhaps more, behind the flat bone of the shoulder, called the "*plate bone*," and should be at least 4 inches from the hips. Frequently the saddle is fixed too forward; and when this is the case, the rider is too close to the horse's neck, and is consequently less able to control its motions. Besides, it impedes the free action of the animal's shoulder, and renders him more liable to trip. A crupper is sometimes necessary to keep the saddle from working or "*riding*" forward, and possesses the advantage of permitting the girths to be somewhat more loose than when the girths alone sustain the saddle in its proper position. A saddle that fits well is a luxury, as all riders will tell you, and horses, too, if they could articulate; and your seat is always uneasy if the saddle bears too closely on one side, and the reverse way on the other; remember that it should always press evenly on the ribs. Always tighten the girths equally on both sides of the saddle. It is too generally done on the *near* or left side only, and this is the cause of frequent discomfort both to horse and rider. Take care to buckle the back girth in the first place, and afterwards that in front, which is made to lap over the other so as to preserve it in its proper place. When a horse is malformed, you must, in order that the saddle should not shift on to the withers, tighten the back girth over the front.







## THE STIRRUPS.

In order to ascertain the correct length of the stirrups, place the finger-tips of the right hand on one of the stirrup-leather catches, and either increase or diminish the number of holes, until the stirrup just reaches to the right arm-pit. This will be found in most instances to succeed.

## THE BRIDLE.

After the saddle is adjusted, the next duty is to remove the halter, and fix the bridle, not the least important of the horse's equipments. And first of the bit—called in former times, the *bitle*. It should be neither too large, nor the contrary, but preserve that happy medium which secures safety to the rider and comfort to the horse. We have not space to enter into a description of the various bits, &c., of modern use, but merely warn our young readers against the use of the *lever* or *curb-bit*, which not only injures the horse's mouth, but ruins his temper and pace, its whole force being concentrated on the animal's jaw. It possesses the power of pinching the bars with such cruel violence that fracture of the bone has not unfrequently occurred, even with branches of no unusual length; and can likewise crush and bruise the skin beneath the jaw and the tender covering of the inside of the mouth. Horses should never be punished unnecessarily, for they vary materially in the degree of command over the mouth. If a horse falls to the ground

through violently pulling one of these lever-bits, the result is frequently fracture of the jaw. But a high-spirited horse will not brook a curb-bit, and the snaffle is then adopted instead; and we would recommend, with the most unqualified approval, the use of the latter *in all cases*. Double reins are perhaps to be preferred to the single rein when a horse will submit to them, inasmuch as they give the rider an entire control over the animal with the left hand merely; and besides, they are stronger than the single snaffle. When you use the double reins, recollect the bridoon or snaffle is regulated by one rein, and the curb by the other. In bridling, look that the curb chain and snap, and the throat-lash, are loose, then introduce the right arm through the reins, so as to separate them, and hold the check-straps and head-stall by the right thumb; after that pass the reins over the animal's head, suffering them to remain on his neck, substitute your left thumb for your right, and guiding the bit into his mouth with the left hand, at the same moment bringing over the horse's ears the head-stall. The throat-lash should be fastened sufficiently loose to enable you to introduce two of your fingers between it and the horse's cheek. Then take care that the curb-chain be not twisted, and draw the links up so as to allow space enough to insert the forefingers between the animal's jaw and the curb. If the horse keeps his head steady, he may be sure the bit is correctly freed; and this will be confirmed by the readiness

with which he obeys his rider, and by his easiness and lightness in hand. If a noseband is added to the bridle it must not be buckled too tightly, but so as to admit the same amount of play.

#### TO MOUNT,

Stand, whip in left hand with its handle upwards, before the horse's left shoulder, take between the forefinger and thumb of the right hand the snaffle rein at its centre, allowing the curb-rein to remain loose on the animal's neck, draw the former (the snaffle rein) up between the first and third finger of the left hand—the middle finger separating them—until it is sufficiently tight for you to feel the horse's mouth, and let the slack end drop over the middle joint of the forefinger, so that it falls down on the off-side of the animal's neck. Afterwards take the centre of the curb-rein between the forefinger and thumb of the right hand, taking care that they hang more loosely than the snaffle rein. Divide it with the little finger of the left hand; draw the slack ends up the palm, and let them fall over the ends of the snaffle rein on the off-side. This accomplished, then grasp firmly a lock of the horse's mane, with the left hand, using the precaution not to displace the reins it holds—rest it on the animal's neck, within six or eight inches distance from the pommel of the saddle, close to the withers. Then introduce the left foot into the stirrup, and as this is some-

what difficult to tyros, hold it in the right hand for that purpose; after that rest the right hand on the cantle, and raise the body till the right foot is close to the left, and the saddle is pressed by both knees. Shift the right hand from the cantle to the pummel, and move the right leg rapidly, but without jerking or haste, over the horse, and fall easily—it is a little difficult at first—into the saddle; strike the right stirrup quickly with the toe of your right boot, which can be done by inclining it slightly inwards, and as the stirrup swings round insert the foot into it. Practise this a few times at first, because the hand should on no occasion be employed when you lose the stirrups, and you will soon be enabled to drop them, even when galloping, and by striking both toes at once inwards regain possession of them.

The rein should be drawn up, when once seated, and the whip now transferred into the right hand. The snaffle must be held so as to give the horse's head unfettered motion; the curb-chain however will require to be more slackened than the former.

As to position when on horseback, we need scarcely say more than that the head should be held perpendicularly, the chin drawn back, the chest expanded, the shoulders back, and the hip curved. The best advice we can offer on this point is, that the rider should generally bend his looks in front of him, and over the horse's head, between the

ears. The elbows should be close to the sides, the bridle-hand uppermost. Do not sit too backward in the saddle, nor, on the contrary, too close to the pommel. The legs should not remain in that straight, stiff mode so distinctive of the "London Cockney," but the knees slightly curved: so that, in fact, the foot-bar of the stirrup reach about an inch beyond the ankle. It is an excellent method to practise without stirrups, for it should not be forgotten, that these articles are only intended as a means whereby to mount, and to dismount, and as a *rest* merely for the foot, the ankles of which would probably be, otherwise, liable to painful swellings, and not as an aid for a rider to sustain a firm seat.

## WALKING.

Let us take "walking" as the first illustration of the horse's paces, and in this act the animal has always one leg off the ground and three on it. In order to urge the horse to move in a walk, increase the action on his mouth a little by holding up the hand, and press his flanks with both legs slightly, but rather more on the right side to indicate the rider's will that the horse should raise or "*lead*" his right leg first. The intelligent animal will quickly obey this command, and then the pressure on the mouth should be eased and that of the legs relaxed, or the walk will soon be increased into a trot.

In order to make the horse halt while walking, the rider's arms should be pressed to his side, and both reins tightened gradually, but decisively, towards the chest, the horseman also bending back his body so as to add a firmer direction to the animal. This intimation should not be repeated by pulling the rein after the first time, as the horse will instinctively obey the check at once.

### TROTTING.

If you desire the animal to trot, press both legs firmly to his flanks, and raise the bridle-hand at the same time, but without a jerk. It is frequently necessary to encourage a horse with the voice; and so accustomed does this docile animal become to his rider's word of command, that it is obeyed readily and with wonderful intelligence. Once in a trot, however, you can suffer the hand to resume and retain its proper position, and ease his mouth; do not lean too forward, and let the knees and thighs clasp the horse's flank, not the former merely. The body should be carried so that it can yield without effort to the action of the horse, by rising or sinking in the saddle easily. The animal's action or *pace* should never be anticipated by the rider in his desire to assist it, inasmuch as it looks very awkward and makes him appear as if momentarily in danger of falling off; a person who "rides quicker than his horse," as the phrase goes, is generally a subject for ridicule. Boys feel



the keenness of this as well as "children of a larger growth;" they will therefore be careful how they fall into this ill habit.

## CANTERING,

Though by some writers called a species of gallop, should be in reality treated of as a distinct pace, inasmuch as the horse has always in canter three feet off the ground, whereas in galloping he has all four off simultaneously. It is the most difficult of all paces. In order to direct the animal into a canter, let both legs be with the hips slightly inflected, so as to press, by bending forward the thigh on the leading side, with the leg of the opposite side on the croup. Raise the hand simultaneously somewhat above the level of the elbow, and the horse will instinctively bring himself well on his haunches, and will then fall into the canter. But you must not suffer it to lapse into a trot, and to prevent that, should he seem so inclined, keep the hand firmer. Once in a canter, shorten the inner rein more than the other, so that the pace may be retained. To turn when cantering, urge the horse with the leading rein, press the haunches forward and under, and aid by the pressure of the calf of the outward leg and with the outward rein.

## GALLOPING.

In this pace the four legs of the horse are lifted off the ground at once, and the pace is consequently far swifter.

The voice of the rider, and a tightened rein, will soon urge the animal into a trot. To gallop to the left, lead with the near fore-leg; to gallop to the right, lead with the right fore-leg, the hind legs of each side following its fore-leg. To change the leading leg, bring the opposite hip foremost, and reverse the reins; the horse will then shift the lead with the opposite leg without any stop. To halt, either when galloping or cantering, should not be attempted too suddenly or violently, unless you can depend upon your horse. The *double stop* is always best; as it is more completely effectual. This is done by inclining the body gently backward; this causes the animal to decrease his speed, and if the body is retained in that position, he obeys the stops at the next "*cadence*." The reins are always shortened in these stops, as we have already mentioned more than once.

#### LEAPING.

This, the most difficult of all feats in equestrianism, requires only confidence, a perfect balance, and adaptability to the horse's slightest motion. Leaping at the bar, as practised in the riding school, will be found of great utility, inasmuch as it imparts experience enough to the horseman to be of service to the horse by assisting him in his leap. Keep the animal well in hand, and ride him to the leap deliberately, using the voice also as a means of encouraging

him still more, and your steed will measure the distance, and effect the leap alone. A free bridle rein and hand, and a firm, flexible seat, are the rider's chief requisites; and the hand should be kept low and in the centre, with the elbows pressing the side. As the horse rises to the leap the body will naturally assume a forward position, when he descends it is thrown backward. From this it will be perceived the rider's body is in all cases (let the horse proceed at what pace he will) *perpendicular* from the earth, and this is the grand secret of equitation, and all the voluminous rules of the *ménage* resolve themselves into it. The safety in the saddle depends on this upright position; and remember always to give the horse a sufficiently free use of his head as not to lose your command and restraint over him. A hedge is the best and least dangerous leap for practice.

#### REMEMBER,

1. Should you wish to turn your horse to the right, pull the right rein, and, *vice versâ*, if you wish to proceed to the left; only move the animal's head just sufficiently to see his eye. This, of course, applies equally to cases where you have double reins. There are several species of reinholds in use, each of which is said to possess its exclusive advantage; some of our readers will prefer one kind, some another.

2. To shift or change the bridoon, substitute the fore finger of one hand for the little finger of the other.

3. To shorten reins, let the left hand retain its position, though the fingers should be a little loosened; and after taking the slack reins in your right hand, draw them all equally and evenly, until they are of the requisite length; then take between the fore finger and thumb the loose reins, and draw them tight with the left hand.

4. Never pull the reins with force, or "tug" them hastily; a light hand is the true method of teaching the horse his duty.

5. The horse is what is termed "collected," when he obeys your will readily, and you "*feel*" his mouth just sufficiently to ensure obedience.

6. A heavy hand generally ruins a horse's mouth.

7. A careless one frequently risks the neck or life of the rider.

8. To turn to the right, shorten the right hand upwards.

9. To turn to the left, shorten the left rein.

10. To make the horse stop, shorten both reins.

11. To urge him backwards, pull the reins (shortened) till he has receded as far as you require.

12. Keep the horse's head straight; he should always look before him.

13. And the knuckles should be kept towards the ani-

mal's neck, the finger-nails opposite the rider's chest, the heel firmly pressed down, and the toes turned in.

14. The body should be carried with ease. As we have said before, the rider should mainly depend, for an easy and secure seat, on the perfect equilibrium of the body, rather than upon the support of reins or stirrups, and the clasp of the thigh and leg.

15. Our young readers need scarcely be informed of the common terms used on the road, "*near*" and "*off*," as applied to the side of the horse. They will recollect we have told them, that the rider on mounting stands on the left side of the animal; it is therefore that the nearest side of the steed (or the left side) is called the "*near side*," and by the term "*off side*" is known the right side, or that which is farthest off from the rider.

16. The near side of the road should be kept on all occasions. Our young readers will do well to remember this.

17. But if you desire to pass any vehicle or horse that is proceeding at a slower pace than you, you may pass on the right side, but remember to cross over directly afterwards to your proper side of the road.

18. Be watchful over the horse's every motion. On this depends the security of your seat, if the animal becomes restive, or attempts to rear, or falls.

19. No habit is more ludicrous than that of allowing the

arms to flap up and down, as if beating a tattoo on the ribs with the elbows. Avoid it.

20. Always keep the shoulders square. Any change of position of the hips should not produce a corresponding motion of the former.

21. If a horse is given to stumbling, rearing, or kicking, it is safest to hold the reins with both hands, and to keep them more shortened than usually. In the first mentioned of these instances, press your legs well to the animal's sides, as it gives him confidence in his rider. This should be more particularly attended to when descending a hill. A rearing horse demands your constant attention, and is very dangerous to an inexperienced rider. When the animal begins to rear, separate the reins, tightening one and slackening the other; he will then be compelled to move one of his hind feet, which necessarily causes him to replace his fore feet on the ground again. Turn him round once or twice after this, using the spur gently. If, however, the horse has reared before you can prevent him doing so, lean the body well forward, and endeavour to press him down; then act as before directed. If a horse is addicted to kicking, always hold him with a short bridle; not too much so, however, or it will prevent his progress. When he attempts to kick, throw the body well back, and keep his head thoroughly under subjection. Turning him round, with a gentle use of the spur, will in time correct this fault.

22. Horses frequently become uneasy without any apparent cause. When this is the case, be careful that he is galled by neither bit, curb, saddle, crupper, nor head straps, as it invariably arises from some misfit of the harness. Many riders flog a horse for this uneasiness. To do so is not only hazardous, but cruel.

23. A plunging steed only requires the rider's patience. His efforts nearly always fail to burst his girths. You must take care, however, that he does not jerk you forward, as he gets his head down. Till he is quiet, keep your legs pressed tightly to his sides.

24. A horse that bolts, only requires restraint, not by a perpetual curb, but by checking him by one or two pulls, with both hands depressed.

25. A shying animal needs only a patient kindness and attention, as it generally arises from timidity, and in some cases an imperfect sight. Keep his head high and straight forward, and press him with the leg on the side toward which he shies. Recollect that a horse never rushes in the direction of the object which startles him; and if possible, *encourage him to look at, and proceed close to it.* In some animals, however, this fault can never be corrected; but by these means, many horses have been perfectly cured of it.

26. If a horse attempts to rub your leg against a wall,

turn his head toward it, and he will cease; if not, back him.

27. Restiveness in horses needs firmness, and, never forget it, *patience*; to lose that, is to give the animal the advantage. Except you wish to turn the croup, it is better not to use the spur; and if your horse tries to turn to the left, do not pull to the right, but press him to the left rather more than he desires, and then turn his head in the proper direction, and urge him forward. If he stands stock still, allow him to do so. A minute or two will tire him; and always be willing to make peace with your horse. His instinct is so great and his spirit so high, that he will quickly perceive and avail himself of this willingness.

28. A good horseman can always make his steed lead with either foot; and change is frequently beneficial.

29. It is better to restrain your horse on starting, or he will soon be "blown," as the phrase goes; that is, be out of breath, and his gallop prevented for the day. In a heavy country, never gallop him too fast, and when proceeding over a fallow field, always choose the hedge side, as the ground is generally firmer there. Otherwise the horse becomes rapidly exhausted.

30. In the *ménage*, several terms, such as "*appui*," "*aide*," "*support*," "*correspondence*," &c., are used to denote the mutually good understanding between the horse and his rider, by means of the bridle. And the animal is said



to be "collected," "united," or "dis-united;" but these significations, however useful they may be in the school, are quite unnecessary to be learned, to become even a first-rate horseman.

## IN CONCLUSION.

Let us impress upon our young readers, to show conciliation and kindness to this intelligent and noble beast. Any one that is cruel to an animal, can never be admired for his humanity; how much the less, then, when he is so to a creature the most useful to Man, and the most tractable and symmetrical of all. Some riders pull at the reins with all their strength, inflicting much pain to the horse's mouth, and when he backs, punish him with the whip, complaining that he will not stand still. Is there anything more absurd or unjust? The rider ought assuredly to be master, but he can never be so, unless he tempers firmness with gentleness. A good horse performs well, when walking four miles an hour; cantering six and a half; trotting eight and a half; and galloping eleven. An animal out of condition, or even of the ordinary kind, will not keep paces like these.

A horse is nervously sensitive of pain, and ill usage will often break his spirit and temper; but a good tempered animal will evince in many ways his attachment to a kind rider, and so wonderful is his intelligence, that he will

recognise his master's voice and footsteps, even when heard at a distance. Let our readers, then, who are fortunate enough to possess a steed like this, occasionalise the old saw, "Love me, love my dog," and in lieu thereof, adopt as their motto,

"Love me, love my horse!"

## SLEIGHT OF HAND, MAGIC, &c.

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*The Magic Funnel.*—You must have a double funnel, that is, two funnels soldered one within the other; the first funnel must have no passage, so that whatever liquor is poured into it cannot run out. The second funnel must be made so, that at the little end you may pour in a quantity of liquor. Having previously filled this funnel with whatever kind of liquor you mean to call for, stop the hole with your thumb, which prevents it from running out, and which you put there under pretence of not losing the liquor you call for, which is poured into the funnel without any hole. When this is drunk, and the funnel turned downward, the liquor which you had previously put in cannot run out; but when you turn the funnel the other way, to the great astonishment of the company the liquor is poured into a glass, and should be the exact quantity of what you had called for. You may then drink the person's health who drank before, and tell him it is a cheap way of treating a friend.

*To make cold water hot without the aid of fire.*—You give a pint of cold water to one of the company, and taking off the lid of the kettle, you request him to put it into it; you then put the lid on the kettle; take the pint, and the exact quantity of water comes out of the kettle boiling hot.

The kettle has two bottoms. Boiling water has been previously conveyed into it through the nose. There is no passage for the cold water, which is put in where the lid is off; consequently, the hot water can alone pour out.

This trick may be varied, and for the better; as the heat of the water may betray it, should the bottom of the kettle be full. You may therefore propose to change water into wine or punch.

A coffee-pot may be made on a similar plan; but a kettle is preferable, it being more likely from its size and breadth, to baffle the examination of the curious.

This trick may also be improved by an additional expense, so that whatever liquid is on either bottom may be poured out occasionally. For this purpose there must be a double passage to the nose of the kettle, and secret springs to stop either passage.

*To lock a padlock on your cheek.*—You show a padlock to the company, which, when sufficiently examined, to their great astonishment, you fasten on your cheek, nor can it be taken off, until the padlock is unlocked.

The padlock for this purpose has a bow with a division

which admits the cheek, so contrived that when locked it may neither pinch too hard, nor yet hold so slightly as to be drawn off. There should be a variety of notches on it, that the place of the division may not be noticed.

*To put a ring through your cheek.*—This trick is performed upon the same principle as the preceding one. You must have two rings exactly similar, one of which has a notch which admits your cheek. When you have shown the perfect ring to the company, you change it for the other, and privately slip the notch over one side of your mouth; in the mean time you slip the whole ring on your stick, hiding it with your hand; then bid some one hold the end of the stick, whip the ring out of your cheek, and smite with it instantly upon the stick, concealing it and whirling the other ring you hold your hand over, round about the stick.

*To make iron swim.*—Having placed a pail of water before the company, you cast in a piece of iron or steel, and say, "Ladies and gentlemen, you now behold this sinks to the bottom, but you shall soon see it swim on the surface." Attention being thus obtained, you wave your hand over the pail of water, and the steel immediately ascends to the top. The top of the rod which you wave over the water, must be iron touched by the loadstone, by the attraction of which the steel will ascend in the water.

*To make a lighted candle burn under water.*—Take a

glass, and fastening a small bit of wood across the mouth, stick thereon a piece of candle lighted; and with a steady hand, convey the glass to the surface of the water; then push it carefully down, and you may see the candle burn under the water, and you may bring it up again alight.

In the same manner you may put a handkerchief rolled tightly together, and it will not be wet.

The principal art in performing this trick, consists in the nicety of bringing the mouth of the glass exactly level with the surface of the water; for if you put it the least on one side, the water will rush in, and consequently put out the candle, or, in the other case, wet the handkerchief; so that a nice eye and steady hand are necessarily requisite for this performance.

This trick, simple as it is, may serve in some degree to elucidate that contrivance called the diving-bell; as it is certainly done upon the same principle.

*The Turks and Christians.*—You tell the company the following story. An English captain, whose crew consisted of thirty men, half Christians and half Turks, was wrecked, and for the preservation of some of their lives it was deemed expedient that half of the crew should be thrown overboard, or all must inevitably perish. The captain therefore proposed that every man should come upon deck, and that every ninth person should become the victim. The crew obeyed the summons, and the captain placed them in such

an order, though with apparent impartiality, that every ninth man was a Turk, and all the Christians were preserved. You then take 15 red cards for the Christians, and 15 black cards for the Turks, and you place them in such an order on the table, that every ninth card is black, which you take away as you reckon, till only the 15 red cards remain.

This ingenious trick, which is scarcely known, can be performed by the fourteen vowels in the following couplet:

“From numbers, aid, and art,  
Never will fame depart.”

You must begin with the Christians (red cards) O being the fourth vowel in *from*, put down four red cards; U five black ones; E two red; A one black; I three red; A one black; A one red; E two black; E two red; I three black; A one red; E two black; E two red; A one black. You may make three or four lines of the cards, which will make it appear more strange. Be sure to take away every ninth card, saying “Overboard with that Turk,” and all the red cards will remain.

*Light produced by Sugar.*—If two pieces of loaf-sugar (about a pound each) are struck against each other in the dark, a light-blue flame, like lightning, will be elicited. The same effect takes place when a loaf of sugar is struck with an iron instrument.

*To give a ghastly Appearance to Persons in a Room.*—

Dissolve salt in an infusion of saffron and spirits of wine. Dip some tow in this solution, and having set fire to it, extinguish all the other lights in the room.

*To change Blue to White.*—Dissolve copper filings in a phial of volatile alkali: when the vial is unstopped, the liquor will be blue; when stopped, it will be white.

*To break a Stick, placed on two Glasses, without breaking the Glasses.*—The stick, intended to be broken, must neither be thick, nor rest with any great hold on the two glasses. Both its extremities must taper to a point, and should be of as uniform a size as possible, in order that the centre of gravity may be more easily known. The stick must be placed resting on the edges of the glasses, which ought to be perfectly level, that the stick may remain horizontal, and not inclined to one side more than another. Care also must be taken that the points only shall rest lightly on the edge of each glass. If a speedy and smart blow, but proportioned, as far as can be judged, to the size of the stick, and the distance of the glasses, be then given to it in the middle, it will break in two, without either of the glasses being injured.

*To diversify the Colours of Flowers.*—Fill a vessel of what size or shape you please, with good rich earth, which has been dried and sifted in the sun, then plant in the same a slip or branch of a plant bearing a white flower (for such only can be tinged), and use no other water to water it with,



but such as is tinged with red, if you desire red flowers; with blue, if blue flowers, &c. With this coloured water, water the plant twice a day, morning and evening, and remove it into the house at night, so that it drink not of the morning or evening dew for three weeks. You will then experience, that it will produce flowers, not altogether tintured with that colour wherewith you watered it, but partly with that, and partly with the natural.

*The Learned Swan.*—Have a large marble or china bowl, painted inside the rim with the letters of the alphabet; a small swan, in which is concealed a steel or iron pin, is set to swim in the bowl, and on being desired, will select any letters, say those which compose your name—to effect this, the performer of the trick must have a magnet in his pocket, by means of which, as he moves round the table, the swan will be attracted to every letter at which it is required to stop.

*Singular Experiment.*—Fix at the height of the eye, on a dark ground, a small round piece of white paper, and a little lower, at the distance of about two feet to the right, fix up another, of about three inches in diameter; then place yourself opposite to the first piece of paper, and, having shut the left eye, retire backwards, keeping your eye still fixed on the first object; when you are at the distance of nine or ten feet, the second will entirely disappear from your sight.

*Singular Effect on the Visual Organs.*—Affix to a dark wall a round piece of paper, an inch or two in diameter; and a little lower, at the distance of two feet on each side, make two marks; then place yourself directly opposite to the paper, and hold the end of your finger before your face in such a manner, that when the right eye is open, it shall conceal the mark on the left; and when the left eye is open, the mark on the right; if you then look with both eyes to the end of your finger, the paper, which is not at all concealed by it from either of your eyes, will nevertheless disappear.

*The Thaumatrope—an amusing Toy.*—The optical principle on which this machine is constructed, is the duration of an impression on the eye, after the object producing it has been withdrawn, and which is said to last about a second.

The cards are each suspended by a bobbin at either side. There is a *part* of a figure or object represented on one side of the card, and the remainder on the other. For example: we have the head of a watchman on the obverse of one, and the empty watch-box on the reverse; by twirling the bobbins, and consequently spinning the card, the head and box fit together, and we see a complete guardian of the night.

Then there are some choice *jeux d'esprit*. There is on the observe of one card a thing like a well-worn bundle of

bren, out by twirling the bobbins we produce a shower of fresh leaves, and these leaves falling upon that bundle produce the striking likeness of a *tree*.

*Water in a Sling.*—Half fill a mug with water, place it in a sling, and you may whirl it around you without spilling a drop; for the water tends more away from the centre of motion towards the bottom of the mug, than towards the earth by gravity.

*The Animated Sixpence.*—If you pierce a very small hole in the rim of a sixpence, and pass a long black horse hair through it, you may make it jump about mysteriously, and even out of a jug. It is necessary, however, to perform this trick only at night time; and to favour the deception as much as possible, a candle should be between the spectator and yourself.

*The Travelling Egg.*—Procure a goose's egg, and after opening and cleaning it, put a bat into the shell, and then glue a piece of white paper fast over the aperture. The motions of the poor little prisoner in struggling to get free, will cause the egg to roll about in a manner that will excite much astonishment.

*The Balanced Egg.*—Lay a looking-glass face upward, on a perfectly even table; then shake a fresh egg, so as to mix up and incorporate the yolk and the white thoroughly; with care and steadiness you may then balance the egg on its point, and make it stand upright on the glass, which it

will be impossible to achieve when the egg is in its natural state.

*To Melt Lead in a Piece of Paper.*—Wrap a piece of paper very neatly round a bullet, so that it be everywhere in contact with the lead; hold it over the flame of a candle, and the lead will be melted without the paper being burnt; but when once fused, the lead will in a short time pierce a hole in the paper, and drop through it.

*The Dancing Pea.*—Take a piece of a tobacco-pipe of about three inches in length, one end of which, at least, is broken off even; and with a knife or file make the hole somewhat larger, so as in fact to form a little hollow cup. Next, get a very round pea, put it in the hollow at the end of the bit of pipe, place the other end of the latter in your mouth, hold it there quite in a perpendicular position, by inclining your head back, and then blow through it very softly; the pea will be lifted from its cup, and rise and fall according to the degree of force with which the breath is impelled through the pipe.

*The Bottle Imps.*—Procure from a glass-blower's three or four little hollow figures of glass, about an inch and a half in height, and let there be a small hole in the legs of each of them. Immerse them in a glass jar, about a foot in height, nearly full of water, and then tie a bladder fast over the mouth. When you wish the figures to go down, press your hand closely on the bladder, and they will instantly

sink; and the moment you take your hand off, they will rise to the surface of the water.

*To take a Shilling out of a Handkerchief.*—For this trick you must procure a curtain ring of exactly the size of a shilling. At first, put the shilling into the handkerchief; but when you take it out to show that there is no deception, slip the ring in its stead, and while the person is eagerly holding the handkerchief, and the company's eyes are fixed upon the form of the shilling, seize the opportunity of putting it away secretly. When the handkerchief is returned to you again, cautiously withdraw the curtain-ring, and show the shilling.

*A Good Catch.*—The following is a good catch: Lay a wager with a person that to three observations you will put to him, he will not reply "a bottle of wine." Then begin with some common-place remark, such as, "We have had a fine, or wet day to-day," as it may be; he will answer, of course, "a bottle of wine." You then make another remark of the same kind, as, "I hope we shall have as fine or finer to-morrow," to which he will reply, as before, "a bottle of wine." You must then catch him very sharply, and say, "Ah! there, sir! you've lost your wager;" and the probability is, if he be not aware of the trick, he will say "Why, how can you make that out?" or something similar, forgetting that, though a strange one, it is the third observation you have made.

*The Juggler's Joke.*—Take a little ball in each hand, and stretch your hands as far apart as you possibly can, one from the other; then tell the company that you will make both the balls come into whichever hand they please, without bringing the hands into contact with each other. If any of the lookers-on challenge your ability of achieving this feat, all you have to do is to lay one of the balls down upon a table, turn yourself round, and take it up with your other hand. Both the balls will thus be in one of your hands, without the latter approaching the other, agreeably to your promise.

*The Three Spoons.*—This is a most capital trick, but it requires a confederate's aid. Place three silver spoons cross-wise on a table, request any person to touch one, and assure him you will find out the one he touches by a single inspection; although you will leave the room while he does so, and even if he touches it so gently as not to disarrange the order in which they are once put in the slightest degree. You retire; and when he gives you notice to enter, walk up to the table and inspect the spoons, as if trying to ascertain whether there are any finger marks upon them, and then decide. Your confederate, of course, makes some sign, previously agreed upon, to give you notice which is the identical spoon; the actions may be, touching a button of his jacket for the top spoon, touching his chin for the second, and putting his finger to his lips may signify the lowest;

but the precise actions are immaterial, so that the spoon they indicate be understood.

*Loud Whisper.*—Apartments of a circular or elliptical form are best calculated for the exhibition of this phenomenon. If a person stand near the wall, with his face turned to it, and whisper a few words, they may be more distinctly heard at nearly the opposite side of the apartment, than if the listener were situated nearer to the speaker.

## ENIGMAS, RIDDLES, &c.

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THE ancients believed that the monster Sphynx was the inventor of riddles. The one she proposed for solution was this :—"What animal is that which goes upon four legs in the morning,—upon two at noon,—and upon three at night?" Many persons strove to explain it, but failed, and were torn to pieces by her; at length, Œdipus, the son of Laius, king of Thebes, solved it, by saying that the animal was a man, who, in the infancy or morning of his life, creeps upon his hands and feet, and so goes on all-fours; in the noon of his life, walks on two feet; and in the waning evening and night of old age, requires a stick, and so totters upon three legs. The Sphynx, enraged at the discovery of her riddle, threw herself from a rock and died.

Such is the *fabled* history of the first riddle; the *true* is not known, as riddles are of remote antiquity; but we find from Plutarch, that, in his days, the Greek girls often amused themselves with proposing riddles for their companions to unravel. For a party of merry roysterers clus-







tered round a cheerful fire, no amusement is better calculated than a batch of enigmas and riddles; as they possess enough point to rivet the attention of all to their probable meaning, and sufficient humour to provoke many a hearty laugh.

## ENIGMAS.

1. 'Twas whispered in heaven, 'twas muttered in hell,  
And echo caught faintly the sound as it fell;  
On the confines of earth 'twas permitted to rest,  
And the depths of the ocean its presence confess'd;  
'Twill be found in the sphere, when 'tis riven asunder;  
'Tis seen in the lightning, and heard in the thunder:  
'Twas allotted to man with his earliest breath,  
It assists at his birth, and attends him in death;  
Presides o'er his happiness, honour, and health,  
Is the prop of his house, and the end of his wealth.  
In the heap of the miser 'tis hoarded with care,  
But is sure to be lost in his prodigal heir.  
It begins every hope,—every wish it must bound;  
It prays with the hermit, with monarchs is crowned.  
Without it the soldier and seaman may roam,  
But woe to the wretch that expels it from home;  
In the whispers of conscience 'tis sure to be found,  
Nor e'en in the whirlwind of passion is drown'd;  
'Twill soften the heart,—though deaf to the ear,  
'Twill make it acutely and instantly hear;

But in short let it rest ; like a beautiful flower,  
(Oh breathe on it softly), it dies in an hour.

2. A word of one syllable, easy and short,  
Which reads backwards and forwards the same ;  
It expresses the sentiments warm from the heart,  
And to beauty lays principal claim.
3. A word there is, five syllables contains,  
Take one away, no syllable remains.
4. Places of trust I oft obtain,  
And protect the house from vermin ;  
I act as shepherd on the plain,  
And at fairs I'm shown for learning :  
In northern climes, a horse I'm seen,  
And a roasting jack I too have been ;  
Strange as it seems, it's no less true,  
That I eat on four legs, and beg on two.
5. Soon as I'm made I'm sought with care ;  
For one whole year consulted ;  
That time elapsed, I'm thrown aside,  
Neglected, and insulted.
6. The beginning of eternity,  
The end of time and space ;  
The beginning of every end,  
And end of every place.

7. A man once launched a vessel large,  
And live stock, too, he took in charge;  
He did not barter, buy, nor sell:  
Whichever wind blew, pleased as well;  
He sailed at random, was to no port bound,  
His only wish was soon to run aground.
8. I'm slain to be saved, with much ado and pain,  
Scatter'd, dispersed, and gathered up again,  
Wither'd, though young; sweet, yet unperfumed,  
And carefully laid up to be consumed.
9. What pleases in the air, and what a horse does not  
like, gives the name of a flower.
10. Half a carman, and a whole country, will form the  
name of a beautiful flower.
11. What is the longest and yet the shortest thing in the  
world,—the swiftest and yet the slowest,—the most divisible  
and the most extended,—the least valued and most regret-  
ted,—without which nothing can be done,—which devours  
everything, however small, and yet gives life and spirits to  
every object, however great?
12. What is that we receive without being thankful for,  
—which we enjoy without knowing how we received it,—  
which we give away to others without knowing where it is  
to be found,—and which we lose without being conscious  
of our loss?

13.        There is a thing was three weeks old,  
             When Adam was no more ;  
             This thing it was but four weeks old  
             When Adam was fourscore.
14.        I'm found in loss but not in gain,  
             If you search there, 'twill be in vain ;  
             I'm found in hour, but not in day :  
             What I am, perhaps, you now can say.

## CHARADES.

1.        Ever eating, never cloying,  
             All devouring, all destroying,  
             Never finding full repast,  
             'Till I eat the world at last.
2.        My first is four-sixths of a step that is long,  
             My second's a person of state ;  
             My whole is a thing that is known to be wrong,  
             And is a strong symptom of hate.
3.        Without my first you cannot stand,  
             My second, beauteous fair command ;  
             Together I attend your will,  
             And am your humble servant still.
4.        My first gave us early support,  
             My next is a virtuous lass ;

To the fields, if at eve you resort,  
My whole you will probably pass.

5. In every hedge my second is,  
As well as every tree;  
And when poor school-boys act amiss,  
It often is their fee.  
My first, likewise, is always wicked,  
Yet ne'er committed sin :  
My total for my first is fitted,  
Composed of brass or tin.

6. My first's a prop, my second's a prop, and my whole's  
a prop.

7. What a running stream does, and the first syllable of  
error, gives a production of nature.

8. My first, if you do, you won't hit ;  
My next, if you do you will have it ;  
My whole, if you do, you won't guess it.

9. My whole is under my second and surrounds my first.

10. My first I hope you are, my second I see you are,  
and my whole I am sure you are.

11. My first is the cause of my second, and my whole is  
made sacred by God.

## CONUNDRUMS.

1. Why is an undutiful son like one born deaf?
2. Why are the pages of a book like the days of man?
3. Why is a king like a book?
4. Why is the leaf of a tree like the human body?
5. What is that which is lengthened by being cut at both ends?
6. When is small beer not small beer?
7. When is an alderman like a ghost?
8. What animal was in existence before the creation?
9. What is that which the dead and living do at the same time?
10. Where did the witch of Endor live?
11. How many sides are there to a tree?
12. What is that which every living man hath seen,  
But never more will see again, I ween?
13. Why was Noah in the ark like a disappointed rat catcher?
14. Why are three couples going to church like a child's penny trumpet?
15. Why is your nose like St. Paul's?
16. When do your teeth usurp the functions of the tongue?
17. What street in London puts you in mind of a tooth which has pained you for a long time?
18. Why does an aching tooth impose silence on the sufferer?



19. To what town in Poland should you go to have it extracted?

20. Which of your teeth are like a dress-maker's fingers and thumb, when she is cutting out a dress?

21. Why is a pack of cards, of only fifty-one in the pack, sent home, like a pack of cards of fifty-two?

22. Which is the oldest tree in England?

23. Why is a man in debt like a misty morning?

24. Why are feet like olden tales?

25. Where was Adam going, when he was in his thirty-ninth year?

26. Why is an image on a pedestal like a hackney-coach when disengaged?

27. Why are fish in a thriving state like fish made to imitate them?

28. Tom went out, his dog with him; he went not before, behind, nor on one side of him, then where did he go?

29. What question is that to which you must answer yes?

30. Why does a miller wear a white hat?

31. In what respect does a bad governess differ from a good one?

32. Why are lovers' sighs like long stockings?

33. Why is a nail fast in the wall like an old man?

34. Why is a man standing on a fishmonger's shop like a busy meddling fellow?

35. What is the most difficult thing in the world?

36. Why are some great men like glow-worms?

37. When is a door not a door?
38. Why is an orange like a church steeple?
39. What word is that, to which if you add a syllable, it will make it shorter?
40. Why is life like a publican's door-post?
41. What letters of the alphabet are likely to come too late for dinner, supposing the whole to be invited?
42. Why are two men fighting a duel like a garden railing?
43. Why is swearing like an old coat?
44. What is that which a coach cannot move without, and yet is not of the least use to it?
45. Why are fixed stars like pens, ink, and paper?
46. Why is a jest like a fowl?
47. Why is the sun like a man of fashion?
48. What do we all do when we first get into bed?
49. When is a nose not a nose?
50. What thing is that that is lower with a head than without one?
51. Why is a cobbler like a king?
52. Why is a cherry like a book?
53. Who was the first that bore arms?
54. What river is that which runs between two seas?
55. When is the river Thames good for the eyes?
56. What place should a glutton be sent to?
57. Why is a watchman like a mill-horse?

58. What wig cannot a barber make?
59. Why is an inn like a burial ground?
60. When is a sailor not a sailor?
61. Of what trade is the sun?
62. Where should a starving man be sent to?
63. Who was the first whistler?
64. What tune did he whistle?
65. Why are real friends like ghosts?
66. Why is Satan like a poker?
67. When is a man not a man?
68. What bird is a pedlar like?
69. When is a sailor like a corpse?
70. Make V less by adding to it.
71. Why is a widow like a gardener?
72. Why is a hired landau not a landau?
73. Why is a tight boot like an oak tree?
74. What two letters of the alphabet make a philosopher?
75. Why are your nose and chin always at variance?
76. When you go to bed, why are your slippers like an unsuccessful man?
77. What is that which is sometimes with a head, sometimes without a head, sometimes with a tail, sometimes without a tail, and sometimes without either head or tail?
78. Why is the largest city in Ireland likely to be the largest place in the world?
79. Why is a bad epigram like a poor pencil?

80. Why is one who lives by cheating sharper than the sharpest?

81. How do you swallow a door?

82. Why is a fruit-pie like old port?

83. What is sharper than a razor?

84. Why is a thump like a hat?

85. Why ought a fisherman to be very wealthy?

86. If a fender and fire-irons cost three pounds, what will a ton of coals come to?

87. Why is a summer's day like a passionate man?

88. Why is a watchman like a mill-horse?

89. Why is the monument like a proud man?

90. Why is a key like an hospital?

91. Why is a drawn tooth like a thing forgot?

92. Why is a good man like a bright jewel?

93. Why is an apothecary like a woodcock?

94. Why is it better to have friends than to want them?

95. What is that which is often brought to table, often cut, but never eaten?

96. Why is a jailor like a musician?

97. What is that which lives in winter, dies in summer, and grows with its root upwards?

98. In what place did the cock crow when all the world could hear him?

99. Why is the soul like a thing of no consequence?

100. If you throw a man out of a window, what does he fall against?

# THE KEY

## TO THE ENIGMAS, RIDDLES, &c.

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### ENIGMAS.

- |                  |                     |               |
|------------------|---------------------|---------------|
| 1. The letter H. | 6. Letter E.        | 11. Time.     |
| 2. The Eye.      | 7. Noah in the Ark. | 12. Life.     |
| 3. Monosyllable. | 8. Hay.             | 13. The Moon. |
| 4. A Dog.        | 9. Lark-spur.       | 14. Letter O. |
| 5. An Almanac.   | 10. Car-nation.     |               |

### CHARADES.

- |               |                      |                     |
|---------------|----------------------|---------------------|
| 1. Fire.      | 5. Candle-stick.     | 9. Waist-coat.      |
| 2. Stri-king. | 6. Foot-stool.       | 10. Well-come (wel- |
| 3. Foot-man.  | 7. Flow-er (flower). | come).              |
| 4. Milk-maid. | 8. Mistake.          | 11. Sun-day.        |

### CONUNDRUMS.

- |  |   |
|--|---|
| 1. Your voice is lost on him.          | 6. When it is a little tart.            |
| 2. Because they are all num-<br>bered. | 7. When he is a gobbling (gob-<br>lin). |
| 3. Because he has pages.               | 8. The great shay-hoss (chaos).         |
| 4. Because it has veins in it.         | 9. They go round with the<br>world.     |
| 5. A ditch.                            |   |

- |  |   |
|--|---|
| <p>10. At Endor.</p> <p>11. Two, the <i>inside</i> and <i>outside</i>.</p> <p>12. Yesterday.</p> <p>13. Because it was forty days before he saw ere-a-rat (Ararat).</p> <p>14. Because they go too, too, too, (two and two and two).</p> <p>15. Because it is flesh and blood.</p> <p>16. When they are <i>chattering</i>.</p> <p>17. Long-Acre.</p> <p>18. Because it makes him hold his jaw.</p> <p>19. Pul-tusk.</p> <p>20. In-cisors.</p> <p>21. Because they're sent in-complete.</p> <p>22. The <i>Elder</i>-tree.</p> <p>23. Because he is full of dues (dews).</p> <p>24. Because they are leg-ends (legends).</p> <p>25. In his fortieth.</p> <p>26. Because it is on a stand.</p> <p>27. Because they are hearty-fish all (artificial).</p> <p>28. On the <i>other</i> side.</p> <p>29. What does y-e-s spell.</p> <p>30. To keep his head warm.</p> <p>31. One miss-guides and the other guides miss.</p> | <p>32. Because they are high hose, (heigh ho's!)</p> <p>33. Because it is <i>infirm</i>.</p> <p>34. Because he is over a fish house (officious).</p> <p>35. To find out the most difficult thing in the world.</p> <p>36. Because it must be dark when they shine.</p> <p>37. When it is a-jar.</p> <p>38. Because we have a peel from it.</p> <p>39. Short (short-er).</p> <p>40. Because it is chequered.</p> <p>41. Those that come after T. (U, V, W, X, Y, Z.)</p> <p>42. Because they're fencing.</p> <p>43. Because it is a bad habit.</p> <p>44. Noise.</p> <p>45. Because they are stationary, (stationery).</p> <p>46. It contains a merry-thought.</p> <p>47. Because it turns night into day.</p> <p>48. Make an impression.</p> <p>49. When it is a little radish (reddish).</p> <p>50. A pillow.</p> <p>51. Because his nose is above his chin.</p> |
|--|---|

- |  |  |
|--|--|
| 52. Because it is read (red).                              | stantly passing between them.                          |
| 53. Adam.  |  |
| 54. The Thames, which flows between Chelsea and Battersea. | 76. Because they are <i>put-off</i> till the next day. |
| 55. When it is eye-water (high water).                     | 77. A wig.   |
| 56. Eat-on (Eaton).  | 78. Because every year it is doubling (Dublin).        |
| 57. Because he goes his rounds.                            | 79. Because it has got no point.                       |
| 58. An Ear-wig.  | 80. Because he is a sharpex.                           |
| 59. Because the weary traveller there finds rest.          | 81. Bolt it.   |
| 60. When he is a-board.                                    | 82. Because it is crusted.                             |
| 61. A Tanner.  | 83. Hunger.  |
| 62. Hungary.   | 84. Because it is <i>felt</i> .                        |
| 63. The Wind.  | 85. Because his is all <i>net</i> profit.              |
| 64. Over the hills and far away.                           | 86. To ashes.  |
| 65. They are often heard of, but seldom seen.              | 87. Because it is hot.                                 |
| 66. Because he belongs to the fire-place.                  | 88. Because he goes his rounds.                        |
| 67. When he's a shaving.                                   | 89. Because it is lofty.                               |
| 68. A Hawk.  | 90. Because it has wards in it                         |
| 69. When he is in the shrouds.                             | 91. Because it is out of the head.                     |
| 70. IV.  | 92. Because all his actions are brilliant.             |
| 71. Because she tries to get rid of her weeds.             | 93. Because he has a long bill.                        |
| 72. Because it is a landau let.                            | 94. Because they are so hard                           |
| 73. Because it produces a-corn. (acorn).                   | 95. A pack of cards. [to find.                         |
| 74. Y Z. (Wise head).                                      | 96. Because he fingers the keys.                       |
| 75. Because words are con-                                 | 97. An icicle.   |
|  | 98. In Noah's ark.                                     |
|  | 99. It is immaterial.                                  |
|  | 100. His inclination.                                  |

## GEOGRAPHICAL PLAY.

Let each person of a party write on a piece of paper the name of some town, country, or province: shuffle these tickets together in a little basket, and whoever draws out one is obliged to give an account of some production, either natural or manufactured, for which that place is remarkable. This game brings out a number of curious bits of information which the party may have gleaned in reading or in travelling, and which they might never have mentioned to each other, but from some such motive.

Let us suppose there to be drawn Nuremberg, Turkey, and Iceland, of which the drawers narrate thus:—

*Nuremberg* has given to the world many useful inventions. Here were first made the pocket-watch, the air-gun, gun-lock, and various mathematical and musical instruments; and at present half the children of Europe are indebted to Nuremberg for toys; and the industry of the inhabitants is extended to teaching birds to pipe.

*Turkey* is celebrated for its costly carpets, which all the efforts of European art and capital have failed in closely imitating; yet these carpets are woven by the women among the wandering tribes of Asiatic Turkey. The turkey bird is, however, very absurdly named, since it conveys the false idea that the turkey originated in Asia, whereas it is a native of America. Neither is "Turkey Coffee" grown in Turkey, but is so named from the great consumption of coffee in that country.



*Iceland* produces in abundance a certain lichen called Iceland Moss, which is brought to England as a medicine, but is in its native country used in immense quantities as an article of common food. When the bitter quality has been extracted by steeping in water, the moss is dried and reduced to powder, and then made into a cake with meal, or boiled and eaten with milk.

## STORY-PLAY.

You are to whisper a *word*, which must be a substantive, to the person who begins the play, and who is to tell a short story or anecdote, into which the word is to be frequently introduced. It requires some ingenuity to relate the story in so natural a manner, that the word shall not be too evident, and yet it may be sufficiently marked. When the story is finished, each of the party endeavours to guess the word; and the person who discovers it tells the next story. The following is a specimen:—

“Three young children were coming down the Mississippi with their father in a sort of boat, which they call there a pirogue. They landed on a desert island in that wide river on a bitter snowy evening, in the month of December; their father left them on the island, promising to return after he had procured some brandy at a house on the opposite bank. He pushed off in his little boat, to cross the river; but the wind was high, and the water rough. The children watched

him with tears in their eyes, struggling in his pirogue against the stream, till about half way across, when they saw the boat sink, and never more saw their father. Poor children! they were left alone, exposed to the storm, without fire, shelter, or even food, except a little corn.

“As the night came on, the snow fell faster; and the eldest, who was a girl only six years old, but very sensible and steady for her age, made her little sister and her infant brother creep close to her, and she drew their bare feet under her clothes. She had collected a few withered leaves and branches to cover them, and in this manner they passed the long winter’s night. Next morning, she tried to support her poor weeping companions by giving them corn to chew; and sometimes she made them run about with her, to keep themselves warm.

“In this melancholy state, you may imagine what was her joy when, in the course of the day, she discovered a boat approaching the island. It happily contained some good-natured Indians, who took compassion on the children, shared their food with them, and safely conveyed them to New Madrid in their own *boat*.”

#### CAPPING VERSES.

Let us suppose a party seated around the parlour fire, and each person to repeat as much of a poem as will complete the sense; the successive quotations all alluding to one

general subject, or, at least, to something touched upon by the previous speaker. The following is a sample, in which eight persons join :—

- A. Heap on more coals, the wind is chill;  
But let it whistle as it will,  
We'll keep our merry Christmas still.
- B. Still linger in our northern clime  
Some remnants of the good old time;  
And still, within our valleys here,  
We hold the kindred title dear.
- C. Decrepit now, December moves along  
The planky plains.
- D. Phœbus arise,  
And paint the sable skies,  
With azure, white and red;  
Rouse Memnon's mother from her Tithon's bed,  
That she with roses thy career may spread.
- E. Sad wears the hour, heavy and drear,  
Creeps, with slow pace, the waning year;  
And sullen, sullen heaves the blast  
Its deep sighs o'er the lonely waste.
- F. Who loves not more the night of June,  
Than dull December's gloomy noon?  
The moonlight than the fog of frost?  
And can we say which cheats the most?

G. Mustering his storms, a sordid host,  
Lo! Winter desolates the year.

H. Yet gentle hours advance their wing,  
And Fancy, mocking Winter's night,  
With flowers, and dews, and streaming light,  
Already decks the new-born spring.

## MISCELLANIES.

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### TO POLISH SHELLS.

MANY species of marine and fresh-water shells are composed of mother-of-pearl, covered with a strong epidermis. When it is wished to exhibit the internal structure of the shells, this epidermis is removed, and the outer testaceous coatings polished down, until the pearly structure becomes visible. It has been a common practice to remove the thick epidermis of shells by means of strong acids, but this is a very hazardous and tedious mode of operation. The best plan is to put the shells into a pan of cold water, with a quantity of quick-lime, and boil them from two to four hours, according to the thickness of the epidermis. The shells should be afterwards gradually cooled, and then some diluted muriatic acid applied carefully to the epidermis, which it will dislodge so that it may be easily peeled off. Two hours are quite sufficient for such shells as the common muscle to boil. After this, they must be polished with

rotten-stone and oil, put on a piece of chamois leather, and then rubbed with a flannel or nail brush.

The epidermis of the *Unio Margaritifera* is so thick that it requires from four to five hours boiling; underneath this epidermis, there is a thick layer of dull calcareous matter, which must be started off with a knife, or other sharp instrument; this requires great labour, but when accomplished, a beautiful mother-of-pearl specimen is obtained, which makes an agreeable variety. Various Turbos and Trochuses are also deprived of their epidermis, and polished with files, sand-paper, and pumice-stone, till the pearly appearance is obtained. After the operation of polishing and washing with acids, a little Florence oil should be rubbed over, to bring out the colours, and destroy the influence of the acid, should any remain on the shell; it also tends to preserve the shells from decay. The muriatic acid should be applied to the epidermis by means of a feather: it should not be suffered to remain on the outside of the shell for more than a minute or two, and the greatest care should be used to keep the acid from touching, and consequently destroying the enamelled surface of the inside; indeed, some persons coat the parts of the shell which they wish to preserve from the effects of the acid, with bees'-wax. Some conchologists prefer laying white of egg on the shell with a small camel's hair brush, to rubbing them with Florence

## NOISE IN SHELLS.

Hold the mouth of a sea-shell to the ear, and a singular resonance will be heard from within, which has been fancifully said to resemble the noise of the distant ocean: this effect being caused by the hollow form of the shell and its polished surface enabling it to receive and return the beatings of all sounds that chance to be trembling in the air around the shell.

## HOW TO GROW AN OAK IN A HYACINTH-GLASS.

Take an acorn in November or December, and tie a string round it, so that when it is suspended, the blunt end of the acorn, where the cup was, is upwards. Hang it thus prepared, in the middle of a bottle or hyacinth-glass, containing a little water, taking care that the acorn does not reach within an inch of the water; then wrap up the bottle in flannel, and put it in a warm place. In three or four weeks the acorn will have swollen, its coat will have burst, and a little white point will make its appearance at the end opposite the water. This point is the root, for the acorn is becoming an oak: it must, however, still be kept in the dark, and clear of the water, till the young root is, at least, half an inch long. The water may then be allowed to rise higher; but it is only when from the neck of the root a little point begins to turn upward, that it is safe to allow the water to touch it; this point being, in fact, the beginning

of a trunk, which, a century later, may form the timber of a frigate. As soon as this young stem begins to shoot, the oak will require a dose of light, a little every day; and it also yearns for more food, so that its root, which is in reality its mouth, must be allowed to touch the water, and to drink it. The little creature must then have air; it digests, and must have light; it sucks greedily, and must have fresh water given to its root, which, however, should be never wholly covered; just that point where the stem begins being always kept out of the water. The pet may now be set in a window. At first, it will be a stout thread, whitish, and covered with tiny scales,—then the scales will expand a little, and the end become greener. Next will appear some little leaves; hair will begin to grow, veins will branch; the old scales will fall off, and the leaves will slowly arrange themselves upon the stem, each unfolding from the bosom of the other. And thus, out of a little starch and gum, for the acorn was not much more, manifold parts will be curiously produced by the wondrous creative powers of nature.

#### GLASS FROM STRAW.

Wheat-straw, without any addition, may be melted into a colourless glass with the blow-pipe. Barley-straw melts into a glass of a bright yellow colour.



## TO EXTRACT THE PERFUME OF FLOWERS.

Procure a quantity of the petals of any flower which has an agreeable perfume; card or comb thin layers of cotton wool, dip them into the best Florence oil, sprinkle a small quantity of fine salt on the flowers, and place layers of cotton and flowers alternately, in an earthen, or else a wide-mouthed glass vessel, until it is full. Then tie the top closely with a bladder, and place the vessel in a south aspect exposed to the heat of the sun; and in about fifteen days, when opened, a fragrant oil may be squeezed from the whole mass, little inferior, if roses be chosen, to the dear and highly-prized otto or attar of roses.

## VEGETABLE SKELETONS.

Procure a large earthen open-topped pan, which will hold about a gallon, and put into it some leaves, seed vessels, &c., of plants; pour over them just so much boiling water as will cover them, and then place the pan upon the tiles of the house, or any other place, exposed to the rays of the sun, or the changes of the weather. Occasionally and carefully stir the leaves, but never change the water. The putrefaction and fermentation will soon ensue, and in about six weeks, or rather more, most of the specimens will be completely macerated, and require no further care than merely to hold them singly under the tap of a water-butt, or a little stream of water poured from a jug, to wash away

all the putrid green pulpy matter. If this matter will not come off easily, when slightly assisted by the thumb and finger, or a small knife, the leaves must be soaked for some short time longer. Such of the leaves as are brittle and liable to break during the rinsing, may be preserved from fracturing by placing them upon a piece of board, and holding them up by the thumb and finger, while the water is running upon them; and if some of the green matter still remain between the veins of the skeleton-leaf, it may speedily be removed by striking the leaf perpendicularly and carefully with a clothes brush. The maceration and cleansing being finished, the leaves will next require bleaching, which may be done very effectually, by putting them in a band-box, with a small quantity of sulphur burning in a little gallipot by the side of them. The most certain method, however, of bleaching objects of this description, is to immerse them in dilute chloride of lime, or chloride of soda, for a few minutes. Amongst the most suitable subjects for this interesting pursuit, will be found the leaves of the white and black Lombardy poplars; the lime and tulip trees, apricot, apple, orange, lemon, box, ivy, holly, and several of the exotic passion flowers, *Magnolia glauca*, *acuminata*, and others. The calices of the *Molucalla lævis* are, when prepared, exceedingly pretty; as are also the calices and seed vessels of the blue-flowered *micandra*, of the winter cherry, of henbane; the various kinds of cam-

panulas, particularly the Canterbury bell, the hare-bell, and the throatwort; the larger species of mallows, the tree mallow, hoarhound, field and Alpine cryngoes, sea-holly, moon-trefoil, yellow lucern, common hedge nettle, several of the nettles, red hemp nettle, white fraxinella, Jerusalem sage, common thorn apple, atropa; the scutillarias or skull caps; and the capsules of all species of poppies. To these may be added the stalks of the cabbage, radish, flax, hemp, and stinging-nettles; the tubor of the turnip, the involucre of *Astrantia major* and *austriaca*, and of the *Hydrangea hortensis*. The above is a tolerably comprehensive list of those plants, the leaves and calices of which may be reduced to skeletons with the greatest certainty; the leaves of the oak contain so much tannin that it is impossible to decompose them; as is the case also with the leaves of the walnut, hazel, hornbeam, chestnut, maple, elm, willow, sycamore, buckthorn, and tea-trees; care should, therefore, be taken that no leaves of the above-named trees be put in the vessel in which the process of maceration is going on, as they evolve their tanning qualities to such a degree as to hinder the decomposition of all the others in contact with them. It is also impossible to obtain skeletons of the leaves of the fir and camphor trees, and of the laurel, bay, and many other species of evergreens and shrubs, from their highly resinous properties.

## ROSIN GAS.

Dip the end of a copper tube, or tobacco pipe stem, into melted rosin, at a temperature a little above that of boiling water; and having taken out the tube or stem, hold it nearly in a vertical position, and blow through it, when bubbles will be formed of all possible sizes, from that of a hen's egg to sizes which can hardly be discerned by the naked eye; and from their silvery lustre and reflection of the different rays of light, they will have a very pleasing appearance. These bubbles generally assume the form of a string of beads, many of them being perfectly regular, and connected by a very fine fibre; but the production is never twice alike. If expanded by hydrogen, they would, probably, occupy the upper part of a room.

## TO WRITE BLACK WITH WATER.

Soak a sheet of paper in a solution of sulphate of iron or green copperas, dry it, and dust over it finely-powdered galls; then write upon the paper with a pen dipped in water, and, on drying, the characters will appear black. Similar papers may be prepared by using other solutions and powders: thus, blue may be prepared by soaking it in a solution of sulphate of iron, and dusting it with powdered ferrocyanate of potash.





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